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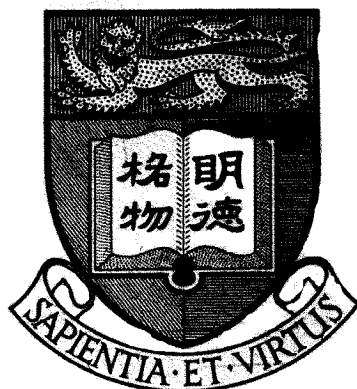
Ancient Taoist Art

from

Shanxi
Province



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觀妙觀微
山西省館藏道教文物

Ancient
Taoist Art
from Shanxi Province



香港大學文學院九十週年暨香港大學美術博物館五十週年誌慶
In celebration of the 90th anniversary of the Arts Faculty and
the 50th anniversary of the University Museum and Art Gallery
The University of Hong Kong

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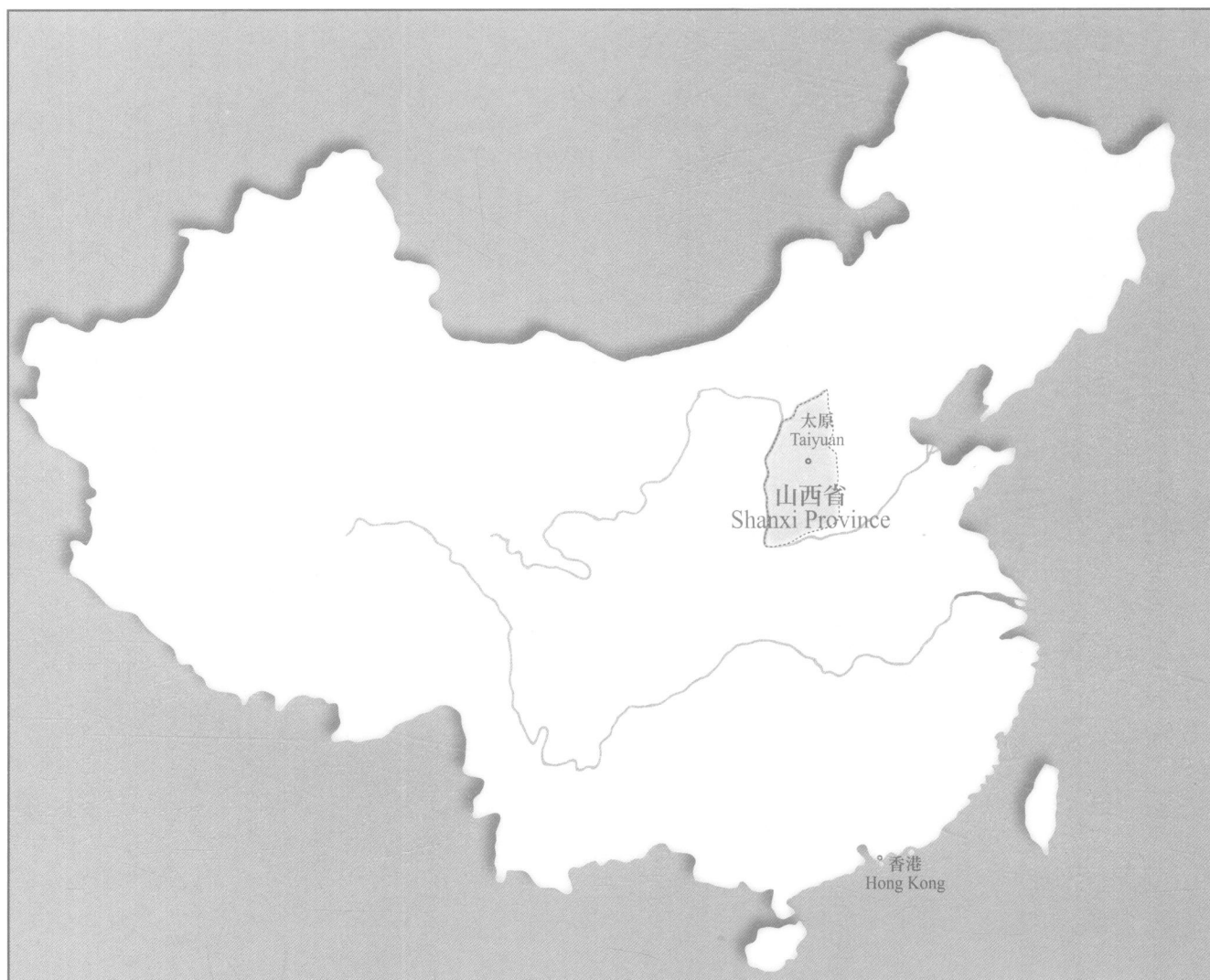
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31.3.2003 - 23.6.2003

香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong



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獻詞

中國土生土長的道教，淵源於古代的方術和巫術，產生于東漢中期。在漫長的封建社會裡，道教作為統治階級的精神支柱之一，對中國當時社會的政治、經濟和文化思想都產生過深刻影響，也形成了自己獨特的宗教神秘主義體系。

道家往往隱居於山嶽之間。山西多山，自然是道教傳播的重要地區。千百年來，三晉大地禦風逍遙，仙人輩出，在道教的天國中，形成了頗為壯觀的山西籍神仙陣容。與山西血肉相聯的三官大帝被奉為一類天神，張果老和呂洞賓也是膾炙人口的道界仙聖，而聲震寰宇的關帝聖君關羽更是被儒、釋、道三教敬若神明。

道教人物多出山西，而且山西也有著道教名山天下第一的美譽。北嶽恆山海拔位居五嶽之冠，且名列道山之首；北武當山別有洞天，亦為道教聖地。於此同時，民間對道家祖師的信奉祭祀更趨普遍，滿佈全省各地的道教文物極為豐富。太原龍山石窟是中國最大的道教石窟；芮城永樂宮又是中國最大的道教宮觀。晉城玉皇廟彩塑精美絕倫，渾源懸空寺三教合一鮮為人見，還有介休後土廟、汾陽太符觀等等，數不勝數，蔚然大觀。本次應香港大學美術博物館之邀在港展出的，是山西眾多道教文物中的部分精品，其中有瓷、陶、竹、漆等精美器物，有石、磚、木、銅等人物造像，還有彌足珍貴的水陸畫，可謂精品薈萃，稀世罕見。

山西是一個著名的文物大省。本次道教文物展，即從一個側面反映了山西豐富多彩的歷史文化遺存，我們相信，本次展覽的舉辦，將對我國的宗教事業產生積極的影響，同時，也對山西與香港之間的文化交流，產生一定的促進作用。

山西省文物局 局長
施聯秀



Message

Indigenous to China, Taoism has its origin in ancient divination and occultism. It emerged from mid Eastern Han (25-220) and provided spiritual support for the ruling class, affecting also the economic and cultural developments of feudal society. Taoism gradually evolved into a religion with its own doctrines and beliefs.

Taoists usually chose to live in seclusion in mountains. Shanxi, with its many mountains, naturally became an important centre for the spread of Taoism. Over the years, an impressive pantheon of Taoist gods and immortals, associated with the region, was born. Among them are Sanguan (the Three Officials), Zhang Guolao and Lü Dongbin, all of whom are widely known. In addition, there is Lord Guan (Guandi) who is much respected by followers of Taoism, Confucianism and Buddhism.

In addition to being the birthplace of many Taoist gods, Shanxi also prides itself as the location of important Taoist mountains. Mount Heng, the Northern Mountain, is the tallest of Wuyue (the Five Sacred Mountains) and is also the most eminent of all Taoist mountains. Northern Mount Wudang is another sacred Taoist cavern-heaven. A large quantity of Taoists relics can be found all over the province since more and more people here began to practice Taoism: Longshan Cavern in Taiyuan is the largest Taoist cavern. Likewise Yongle Gong (Eternal Joy Temple) in Ruicheng is the largest Taoist temple in China. Figures in Yuwang Miao (Jade Emperor Temple) in Jincheng have been brilliantly sculpted; Xuankong Xi (Suspending Temple) in Hunyuan, where Taoism, Confucianism and Buddhism become a combined religion, is a rarity in this respect. There are also the Houtu Miao (Temple of Earth God) in Jiaxiu and Taifu Guan (Grand Talisman Abbey) in Fenyang, to name a few more examples.

At the invitation of the University Museum and Art Gallery of the University of Hong Kong, selected Taoist objects of art are put on display. Exhibits include ceramics, pottery wares, bamboo and lacquered items, stone, brick, wood and bronze sculptures, as well as Taoist ritual paintings.

Shanxi is rich in cultural relics and the present exhibition reflects part of the province's multi-faceted cultural background. More than assisting in the general understanding of the religion, it also facilitates cultural exchange between Shanxi and Hong Kong.

Shi Lianxiu

Director

Administration of Cultural Relics, Shanxi Province



獻詞

每年農曆二月十五日，是道教徒所尊崇的道祖一太上老君的聖誕日。自二零零一年起，為讓教內外人士得以共同歡渡此一道教徒的重要節日，香港道教聯合會將每年此一日定為“道教節”，並於每年“道教節”正日前後，舉行一系列慶祝活動，以加深各界對道教的認識。踏入癸未年，本會已經是第三年主辦“香港道教節”。今年有幸能與香港大學美術博物館合作，舉辦此次“觀妙觀微—山西省館藏道教文物展”，作為“癸未年香港道教節”的首項慶祝活動，實在是令今年道教節有一個矚目的好開始。

是次從山西運來香港展出約六十件文物，製作年代遠至隋唐，是古人珍貴的遺產。今次的展品，除了有道教神像與宗教用品外，亦有平常百姓的日常用品。道教豐富的神仙故事，由古至今都是中國人生活重要的一部份。中國人所崇奉的神仙，大部份都是從道教中來。一般人可能不會認為自己是道教徒，但家庭中卻往往收藏著畫有道教神仙的器具，供奉著道教神仙的塑像。道教是中國土生土長的宗教，道教的“神仙”，或忠孝節義，為人所敬；或灑脫不羈，為人所羨。中國人所嚮往完美人格和美好生活，都可以在道教文化中找到。道教的精神，鑄刻在中國人生活之中，卻不為人所察覺。這種現象，是莊子所說：“魚相忘乎江湖，人相忘乎道術。”，是道教文化令人驚嘆的地方。

今年“香港道教節”的主題為“觀妙觀微”，這次展覽各種各樣的展品，正正是一個好機會，告訴大家道教視之不見、聽之不聞、搏之不得的深厚內涵，是中國文化中不可沒殺的一部份。在此，本人僅代表本會，感謝各界對“香港道教節”的支持，並希望各位能於此次展覽中，對道教和中國人的精神面貌，有更深刻的認識。預祝各位歡渡道祖聖誕！

香港道教聯合會 主席

湯偉奇

湯偉奇

Message

The fifteenth day of the second lunar month is a day when Taoists celebrate the birthday of Laozi, the first and foremost ancestor of Taoism. Since the year 2001, the Hong Kong Taoist Association has made this day a Taoist festival. Around this time, a series of activities is held so followers can celebrate this important day and the public can improve their understanding of the Taoist religion through participation in these activities. This is the third time that we are hosting the “Hong Kong Taoist Festival”. This year, the Festival will start with the opening of the *Ancient Taoist Art from Shanxi Province Exhibition*, and we are greatly honoured for being able to do this in collaboration with the University Museum and Art Gallery of The University of Hong Kong.

The exhibits, around sixty in number, are made available to us by the province of Shanxi. These important relics date from as early as the Sui dynasty. In addition to Taoist figures and religious objects, exhibits include everyday items used by the common people. Within the Taoist religion, there are many stories about gods and immortals that have become a part of everyday life for the Chinese; in fact, most Chinese gods come from Taoism. People may not necessarily regard themselves as followers of Taoism, yet it is not uncommon to find Taoist images or paintings with Taoist subjects in their homes. As a religion that is indigenous to China, Chinese ideals and beliefs can all be found within Taoism. We respect the immortals for their righteousness and loyalty; we admire them for being carefree and unrestrained. The ideal in personality and lifestyle the Chinese pursue can be found within the Taoist culture. Taoist spirit is deeply rooted in the Chinese way-of-life, yet it is so subtle that it almost goes unnoticed. This is a reality that is very amazing indeed.

This exhibition of Taoist objects is an excellent opportunity for us to demonstrate how much of Taoism is an integral part of Chinese culture. On behalf of the Hong Kong Taoist Association, I wish to express our gratitude to all those who have given us valuable support. It is our hope that the exhibition will enhance general understanding of the Taoist religion.

Tong Wai Ki
Chairman, Hong Kong Taoist Association

前言

道教奉老子為教祖，採老子思想為依歸，認為“道”是事物的本源和規律；所有事物皆有陰陽兩方面，而這兩方面須達到平衡。他們以“道”來教化世人，所以稱為“道教”。

實際上，道教是沒有創始人的，它是由多方面的教派拼合而成的宗教。因此，道教文化向多元發展，當中包括神仙信仰、靈魂崇拜、煉丹和養生術等研究。這是道教與別不同的地方。

道教講究複雜的科儀。在這些道教活動中，往往出現歌唱、演奏等動聽的道教音樂。在道教宮觀中，又常常看到仙人掛像、水陸壁畫、尊神雕塑等奇妙的道教藝術。而這些殿閣重視風水，配合特殊教義，突出仙家意境，它們表現出獨特的建築風格。這就是道教引人入勝的地方。

神仙信仰是道教的最大特色。神仙長生不死；道教徒因此崇拜神仙，又以成為仙人為目的，其實他們是可以根據道術修煉成仙的。道教產生於東漢，當時沒有立像供奉的觀念，神仙的形貌是想像出來的。後來仿倣佛教，利用立像傳播教義，於是從唐代開始，才出現了元始天尊和太上老君等神像。

至今流傳下來的道教仙人榜實在數不勝數。在他們的神仙世界裡，有虛擬出來的，例如真武帝，也有來自現實生活的，例如關帝。因此，道教的神仙故事最多姿采，於是衍生了優美的道教文學。這便是道教趣味無窮的地方。

道教教義集儒釋道三教學說，博大精深，當中蘊含儒家的忠孝思想，又有佛教的因果理念。這顯然是道教深具哲理的地方。

從以上種種來看，道教文化充分反映中國人的卓越智慧。這智慧須流傳下去，也應繼續開創出來，把道教的精髓發揚光大。

本館衷心感謝山西省文物局，促成這富有意義的展覽。香港道教聯合會多方面給予重大支持，聯邦保險公司贊助經費，我們均深表謝意。

無論何時何地，道教都給我們佈置了一個美麗仙境；人可升仙，飛鳥、游魚、走獸、花卉均可化仙。現今眾仙顯現眼前，便好讓大家好好去看看“道”中真趣。

香港大學美術博物館 總監
楊春棠

二零零三年二月二十六日於山之半館



Foreword

Taoism traces its origins to Laozi and his teachings. The Tao or ‘Way’, it advocates, is omnipotent. It is the source of all things. It is also the law that governs their formation. Taoism believes in the duality of *yin* and *yang* in all things, and in the importance in maintaining a balance between them. The name ‘Taoism’ comes from a belief in the Tao.

Taoism has no founding father. It is a synergy of many ancient religions and traditional practices, encouraging its development in different directions, such as the worship of gods and spirits, alchemy and the cultivation of one’s life. This plurality of beliefs and activities distinguishes Taoism from all other religions.

Taoists engage in complex religious rituals for which special music is played. Ritual paintings and portraits of gods and deities, either in painted or sculpted form, are specially made for Taoist temples and places of worship. Geomancy has an important role to play in Taoist architecture. In addition to choosing locations that evoke the illusion of the realm of the immortals, Taoist architecture follows a specific format that is uniquely its own. All these relics of Taoism are indeed fascinating works of art.

The prominent feature of Taoism is its belief in gods and deities. These beings are immortal and Taoists seek to attain immortality themselves. Religious Taoism already existed by the Eastern Han dynasty. With no concrete images for worship, its deities existed only in the imagination of early practitioners. It was from the Tang dynasty onwards that Taoism, borrowing from Buddhism, created images of deities such as the Celestial Worthy of Primordial Beginning, and Laozi, to help propagate the religion.

In the enormous pantheon of Taoist gods, there are those that are invented, such as Zhenwu, the Emperor of the North, and ones that actually existed such as Lord Guan. Interesting stories about them have become sources of literary inspiration. This is another fascinating aspect of Taoism.

Taoist teaching is expansive; religious Taoism incorporates doctrines borrowed from Buddhism and Confucianism: filial piety, for example, originates in Confucianism, and the concept of retribution for sin comes from Buddhism. Taoism is also a profound system of philosophy.

Taoism reflects the wisdom of the Chinese. It is something to cherish and pass on to future generations. Long may Taoist ideologies continue to prosper.



On behalf of the University Museum and Art Gallery, I wish to express my deepest gratitude to the Administration of Cultural Relics, Shanxi Province, for its assistance in making this exhibition possible. I also thank the Hong Kong Taoist Association for its enthusiastic support, and the Chubb Group of Insurance Companies for its generous sponsorship.

Wherever we are, Taoism always provides us with a mystical world of immortals. Human beings can attain immortality, as can birds, fishes, animals and plants. Now we too have the chance to experience the allure of Taoism as we come face to face with its deities.

YEUNG Chun-tong
Director
University Museum and Art Gallery
The University of Hong Kong

February 26, 2003



山西道教文化遺存管窺

中國文物世界 許高哲

在中國歷史上，具有獨立教團組織的諸多宗教中，惟有道教是中國土生土長的宗教。它源於古代的黃老之道、神仙之說和方士之術並我們祖先的鬼神崇拜，是多種原始宗教意識和合的產物。

作為一種最重現實生命和廣納包容的大型宗教，道教大量吸收佛教、儒學的營養，並把自己的思想滲透到兩家中去，確立了自己崇拜的最高物件一道，形成了自己獨特的宗教神秘主義體系。道乃天地萬物的本源和宇宙發展的原動力，又為溝通萬物的宇宙本體和社會人生的最高真理，所以，最值得尊貴。同時，作為統治階級的精神支柱之一，道教在中國漫長的封建社會中，對各個歷史時期的政治、思想、文化、藝術、經濟乃至民族性格，均有著密切的聯繫和深刻的影響。魯迅先生曾這樣說：“中國根柢全在道教。”千百年來，道教累積了大量遺存和文獻資料，成為我國傳統文化的重要組成部分。

山西是中華文明的重要發祥地之一，也是道教活動和傳播的主要地區，積澱著深厚的道教文化，遺存著豐富的道教文物。

1. 源遠流長的道教衍傳

從宗教發生學的角度看，道教由於是介於原生型和創生型之間的宗教，其生成時間的上限雖不易確定，但一般認為它產生於東漢順帝時期（公元126—144年）。其實，早在春秋末年，山西解州的關尹子就是得到李耳著作《老子》的第一人，也是著作《關尹子》九篇，闡述老子思想的第一人。晉文子是老子的弟子，曾作《文子》一書，被道教尊為“無上真人”、“文始先生”。西漢時，三茅真君茅盈就出家恆山，志求神仙，修真佈道，三十年後升仙，皇天扶桑太帝君授予其“太元真人領東嶽上卿司命神君”之位。這些早期先行道人，艱難創業，辛勤佈道，為道教的

產生奠定了理論和實踐的基礎。

東漢張陵於蜀地創始五斗米道後，其弟子趙昉即回到故鄉山西臨晉永泉里（今山西蒲縣趙昉村）修真服氣，弘揚其道。其時還有王喬、黃安、昌榮、君澄和張鐵卿等高道，在山西河東、代州、恆山、汾州和絳州等地傳播此道。這是傳入山西最早的道教宗派。

魏晉時期道教得到迅速發展，到南北朝時期便成為具有全國影響、可與佛教、儒學鼎足而立的一股宗教力量和社會思潮，為其後唐宋道教的興盛奠定了基礎。入晉之後，上黨（今山西黎城縣）鮑靚在嵩山作著名的《三皇經》，傳播經籙派，後傳於道教思想家、外丹學和道教神學的奠基人葛洪。葛洪又將玄學與道教、神學與方術、丹鼎與符水相結合，造《抱樸子》一書，確立了以金丹道為中心的神仙理論體系，為道教的完善發展，建立了堅實的理論基礎。東晉時，山西聞喜縣高道郭璞著《洞林》、《祈林》等名篇，又注釋《爾雅》、《楚辭》、《山海經》等書，極大地推動了道教文學的發展，是道教著名的文學家、訓詁學家，淨明道人，被後世尊為神仙。北魏時，嵩山道士寇謙之作為道教實踐家，先在山西代州（今山西代縣）鳳凰觀修道，後來到北魏國都平城（今山西大同）獻經，得到魏太武帝的器重和支持，完成了天師道改革，使其與皇權結合，稱為北天師道，一度成了北魏王朝的國教。於是，以平城為中心的北天師道傳遍山西各地。

隋唐是道教蓬勃發展的隆盛時期。除因自身長期積累產生質的飛躍外，更遇到了統治者大力倡導這樣一個良好的外部社會環境。尤其是李唐王朝將老子李耳尊為同姓始祖，謂己為李老君之後裔，以此來神化李氏皇族，把道教視為國教，傳遍朝野世庶。山西浮山縣羊角山乃李姓皇族遠祖老君“示我龍興”的神山，山西太原又是高祖



李淵“提劍興唐”之地，所以高祖在羊角山修了老君祠，高宗在晉陽舊府建了昊天觀，山西道教因之大盛，勢頭迅猛。其時，在山西流佈的道派有薛季昌和司馬子微弘傳的正一道、蒲州薛幽棲弘傳的天師道、晉城張釭弘傳的淨明道、呂洞賓和其徒韓湘子弘傳的全真道等。

道教所敬諸神，影響最大、為人稱道的是八仙。八仙中，呂洞賓號純陽子，蒲阪（今山西永濟市）永樂招賢里人。在廬山從鍾離權得道，後雲遊四方，慈悲利濟，行善積德，功勞卓著，深受民眾敬仰膜拜，影響遍及古今中外，是全真北宗五祖之一。韓湘子為唐代著名文學家韓愈侄孫、呂洞賓的弟子，曾在沁州（今山西沁縣）塔地村長春觀修煉成仙。張果老往來於汾晉五臺山，後入恆山修煉成仙，其《道體論》等著作是道教煉養功法的重要典籍。

在宋元這樣一個道教史上相當活躍的發展新時期，山西主要盛行的有全真道、正一道和真大道等。全真北五祖之一的劉海蟾從鍾呂得道後，往來於名山大川，隱居於山西代州趙杲觀，創立了以“省悟自歸隱”為道旨的全真劉祖派。其徒張伯端為山西翼城紫陽宮之高道，主張“先命後性”，由道入禪，作內丹學經典之著《悟真篇》，元時被尊為“南五祖”之首。在山西盛行的還有全真道的龍門派，其啟派祖師就是全真道創始人王重陽七大弟子之一、隰州（今山西隰縣）丘處機。這位悲世憫人的高道，以“濟世真行”為傳道重心，對全真道的發展做出了最為突出的貢獻，其教派也累世傳承，興盛不衰。他的十八高徒亦被封為“真人”，其中在山西傳道的有尹志平、張真一和宋德芳。宋德芳除在平遙玄都觀校刻《道藏》外，還在太原龍山主持重建了道觀“昊天觀”並創建了龍山道教石窟。其時有平陽元都觀秦志安和芮城永樂宮向南卿為其高徒。

明清之際，道教隨著中國封建社會的衰落，呈現出三教合流、道派歸併的趨勢，在山西流佈的也只有全真道之三豐派、龍門派和正一道之武當山派了。明初，平陽（今山西臨汾市）張三豐，為呂洞賓以來最為世所仰慕的全真高僧，主旨是三教合一，以道為法，儒釋為用，重視修煉丹法，主張清靜立基，再修陰陽之法，曾在太行、王屋間傳道，受學門徒甚多，因不修邊幅而謂之邋邋派道人，同為武當山拳術、劍術的創造者。入清以後，趨向民間發展的道教對民間宗教和秘密會社產生了很大影響，山西流佈的道派除在北武當山盛行武當山派之外，主要是全真道之龍門派。全真道於明季道風頹敗，教戒鬆弛，潞安（今山西長治縣）龍門派第七代高道王常月以振興教脈、恢復全真祖風自任，站出來以清整戒律為主要措施整頓全真道，取得很大的成功，被譽為全真“中興之祖”，羽化後還被聖主賜予“抱一高士”之號。清末之際，山西曲沃龍門派第十一代道士劉一明為有清一代頗具名氣的內丹學大家。他勤學苦練，在丹理上造詣高深，實踐上功夫深厚，使其性功命功同致上乘境地，堪稱一代宗師，在我國養生史上也佔有顯赫的地位。另有五峰山龍泉庵的郭靜中、陽曲柏樹村純陽宮的潘守器，均為清代著名道士。

2. 天下傳揚的道教名勝

神仙崇拜是道教信仰的核心，那麼，道教修煉的最高目標則是成仙。道家往往隱居於山嶽間，山西山多，自然是他們偏愛的地方，傳道的要地。在道教興盛的各個時期，山西各地建有諸多道教宮觀院廟等。據不完全統計，現存即有1952處，其中許多都與道教人物的活動有著密切的關係。

北嶽恆山巍峨聳立，氣勢雄偉，其2016米的

海拔高度居於五嶽之冠，被譽為“人天北柱”、“第五洞天”。而其龐大的古建築群和它涵蓋的道教文化氛圍更顯示出無窮魅力。據史載，早在漢武帝對五嶽封禪時期，恆山便被封為神，建有寺廟，至今已有兩千多年的歷史。到北魏都平城（今山西大同市），恆山主峰屬京畿之域，備受北魏帝王們青睞，太武帝太延元年（公元435年）拓跋燾下令在恆山飛石窟內建北嶽廟，隨後又在翠屏峰修懸空寺，之後恆山便佛道兩興，香火盛極。

歷史上作為道教第五洞天，玄妙古老的中國道教在恆山留下了它幾度興衰的足蹟。遠在春秋時，太上老君在恆山千佛嶺結廬煉丹，燃燈道人演兵鬥法；西漢時昌容仙子來往於恆山之下，三茅真君（茅盈、茅固、茅衷兄弟三人）在恆山修煉神仙之術，留下了無以破解的“三茅窟”之謎；北魏初被太武帝尊為“天師”的寇謙之在北嶽宣揚道教新法；大唐時八仙之中的張果老、呂洞賓在恆山修行服氣，高道荅革於此結廬悟道，使北嶽道場名揚九州。恆山道教主流屬全真教龍門派，也有正一教分支和太乙派，“丹道、符籙”、“性、命”雙修一應俱全。明時，帝王們曾大規模擴建恆山廟群，並不斷新建、擴充各種祠廟，留下了“三寺四祠七亭閣，七宮八洞十五廟”之說。始建於北魏後期的天下巨觀懸空寺，納十方之神靈，彙三教之眾神，把儒、道、佛三家始祖同居一室，堪稱中國宗教史上的佳話。

湖北有座武當山聞名四海，而山西的北武當山也別有洞天。北武當山又名真武山，為真武帝北方行宮，亦為全真道活動的主要地區之一。這裡壁陡崖險，只有一條人造“天梯”可攀。早在唐代北武當山已有廟宇建築，明代予以重修。現山下有真武廟、龍王廟，山頂有玄天殿、太和宮等，古建聳立，文物集萃，是富有老子道妙玄機的道教名山。

中國造像石窟多為佛教題材，而太原龍山道教石窟卻屬海內孤例。元初著名道人宋德芳在這裡主持重建了“昊天觀”，開鑿了石窟，至今保存完好。龍山石窟共有8個洞窟，內有石雕造像40餘尊，主要刻畫了道教祖師、神仙的各種形象，表情莊嚴，造型別緻，姿態多變，衣飾簡潔，洞龕兩側前壁刻有元代題記，為研究道教發展史的重要資料。

道教八仙中，山西民間信仰的主要是呂洞賓，敬稱呂祖，與觀音菩薩、關聖并奉為三大神明，從南到北建有多座呂祖廟。元初，國師丘處機出於對呂洞賓的崇敬，在呂的故鄉山西永濟大興土木，修建永樂宮，歷時一百多年方才竣工。這裡的建築規模龐大、巍峨壯麗、雕樑畫棟、滿目生輝，位居中國道教宮觀之首。這座全真道祖庭，最珍貴的是佈滿四座大殿的元代壁畫，總面積達960平方米，場面雄渾，題材豐富，技藝高超，鮮有伯仲，堪稱中國繪畫史上罕見的精品巨製。主殿三清殿壁畫《朝元圖》，畫面上286個群仙按對稱儀仗形式排列，圍繞天帝、天母等8位主神，28宿、12宮辰等天兵天將在畫面上徐徐展開，人物高達2米以上，構思嚴謹，線條流暢，場面開闊，色彩豔麗，集中地表現了近三百個“天神”朝拜元始天尊的道教禮儀。純陽殿為奉祀呂祖而建，殿內壁畫以連環畫形式表現了呂洞賓從誕生到得道成仙的故事。其後壁上的“鍾呂談道圖”氣韻生動，情景交融，人物刻畫細緻入微，堪稱精絕之作。重陽殿壁畫描繪了道教全真派教主王重陽從降生到度化七真弟子成道的故事。這兩個大殿的壁畫，妙趣橫生地表現了平民百姓的活動場面，可謂元代社會生活的縮影。

位於晉城市府城村的玉皇廟，創建於北宋熙寧九年（公元1076年），為著名道教廟宇。此廟三進院落，殿閣樓亭110多間，規模宏偉，佈局



合理，富麗堂皇，環境幽然。最可珍貴的是廟內的彩塑，其中又以西配殿28宿元代彩塑，屬全國已發現的古代塑像中的孤品，是研究中國道教歷史和藝術的重要資料。作品把西方雕塑技法與中國傳統藝術熔為一爐，首次將天文學中觀察天體運行、四季變化、經緯定位的28組赤道星座與唐代五行家袁天罡確定的28種動物同金、木、水、火、土、日、月合於人，塑造出“虛日鼠”、“元金龍”等有血有肉的神話人物，既是宋代道教鼎盛的見證，又是品位極高的雕塑作品。

道教作為一種典型的多神教，其神仙譜系龐雜多端。一方面它不斷地造神，把其中許多神傳佈到社會上，逐漸成為民間信仰中的神，如太上老君、玉皇大帝、呂祖、真武大帝等；另一方面它又不斷地從民間信仰中吸收新神，編入其神仙的譜系之中，並為之塑像建廟，頂禮膜拜，如龍王、土地、泰山神、送子娘娘等。其中尤以關聖帝君為最，幾乎被道教捧上了天。自漢以後，天下共起，拜祀關公，明時即取代姜太公而與“文聖”孔子並列為“武聖”。清代更是到了無以復加的地步，關公封號即長達26個字，成為官方宗教中的顯神，民間崇敬的偶像，關帝廟遍佈全國各地。而在這無以數計的關廟中，又以關羽故鄉山西解州關帝廟為冠。它始建於隋開皇九年（公元589年），重建於宋大中祥符年間（公元1008-1016年），後又經歷代多次增建、重修，形成規模宏大、蔚為壯觀的古建築群，說明關帝在世代中國人心目中的崇高位置，人們把許多美好的希望寄託在他的身上。

除此而外，介休後土廟是一處殿台樓閣俱全的大型道觀，所有建築均飾以琉璃件，頗具宮殿式金碧輝煌的格調，在道教建築中別具一格，其內彩塑也很引人。汾陽太符觀主殿供奉玉皇大帝，東西配殿奉祀後土聖母、五嶽大帝。廟觀宏敞，佈局疏

朗，塑像壁畫保存完好，在山西眾多宗教建築中佔有重要地位。蒲縣東嶽廟為傳說中的東嶽大帝黃飛虎的行宮，據記載始建於唐代，以後歷代曾予修建。廟內龕壁懸塑別緻精巧，豔麗堂皇，為中國彩塑藝術珍品。另有芮城唐代廣仁王廟，新絳稷益廟等，都是著名的道教建築遺存。

3. 豐富多彩的道教文物

千百年來，經過曲折的發展和傳播，作為一種文化，道教已通過世俗化的過程大量進入人們的日常生活，廣泛滲入到社會各個層面，無形中推動了中國的哲學、醫學、化學、體育和文學藝術的發展，促進了多元文化之間的融合，成為中國文化的有機組成部分，在歷史上具有極其深遠的影響。

在文學藝術上，道教仙話既形成民間故事，又形成傳奇文學。從“八洞神仙”到“志怪神魔”的大量作品，都表現了濃厚的道教意識。而道教關於仙人與仙境的描述，極大地激發了人們的想象力，無拘無束地聊發奇思怪想，孕育出了一批文藝大家和一流藝術作品。唐詩多詠神仙事蹟，或借重神仙作藝術構思。詩仙李白、詩聖杜甫，多有遊仙之作。繪畫方面，唐閻立本《十二真君像》、吳道子《送子天王圖》、《八十七神仙卷》等，都有極高的藝術價值。其後的小說《水滸傳》、《西遊記》、《封神演義》等，一方面描述當時社會的佛、道宗教生活，另一方面借用佛、道的宗教幻想，進行浪漫主義的藝術昇華，寄託人們的理想與願望。其他道教建築、雕塑、音樂等皆多有成就，極大地豐富了中國民間文化生活。

山西作為道教傳播的重要地區，由於獨特的地理條件和人文環境，使一大批道教遺蹟和道教文物得以保存至今。除前述遍及全省各地的不可



移動道觀古建外，由於山西民間對道家師祖的信奉祭祀十分普遍，還遺留著豐富的可移動道教文物珍品。

把佛祖和菩薩們的故事，做成雕塑，繪成壁畫，以供人們瞻仰崇拜，弘揚教義，這是佛教徒的一大發明。中國的道教廣納博收，起而效之，供鑒這種手段，把自己的祖師和教義以藝術形式留給人間，同樣收到了很好的效果。山西道教造像質地主要有銅、木、石、磚等幾種，雖材料不一，但古代匠師們都以高超的技藝、細膩的刻劃，塑造出了道教人物栩栩如生的藝術形象。山西省博物館藏明代銅鑄真武坐像（圖錄13），著袍襯鎧，披發跣足，手持寶劍，威而不怒，神案下置龜、蛇二將，可謂形神兼備，生動引人。同時代銅鑄文昌坐像（圖一），白臉長鬚，戴五梁冠，寬袍廣袖，雙手持圭，坐雙層四足方床，表情莊重中透出慈祥，加之全身彩繪，更顯美侖美奐。也鑄於明代的周公立像和桃花女立像（圖錄32、33），五官端正，比例適度，姿態優美，衣紋流暢，可謂道教造像中的佳品。而另一個明代銅鑄道人仙鶴酒注（圖錄45），卻把藝術性和科學性有機結合，在那頗有幾分仙氣的道士腦後置一注酒孔，手擊圓盤，酒便從腿前仙鶴嘴流出，既巧妙，又有趣，充份體現了古代匠師的聰明和智慧，也說明道教化整為零，無孔不入，與整個文化與生活緊緊地結合在一起。從古至今，關公崇拜是其他任何神祇無法爭匹的。運城關帝廟所藏的

清順治三年的關帝銅坐像（圖錄27），頭戴帝王冠，蠶眉鳳眼，雙耳垂肩，正襟危坐，情態似沈思又似遐想，把一個忠勇、神武、果敢、雄悍的，具有帝王之氣的關羽聖君，表現得入木三分，淋漓盡致。而另一個明代關娘娘銅坐像（圖錄28），身著霞帔，頭戴鳳冠，秀目澄澈，儀容慈祥，充份展現了一個漢代貴婦的端莊風姿，也深刻地蘊含著道教的思想內涵。

山西省博物館收藏的一批木雕道教造像，都有著很高的藝術價值。清代八件紅木雕嵌銀絲八仙人物（圖錄37），神態各異，表情豐富，衣褶流暢，製作精細，是不可多得的木雕工藝品。而明代木雕真武坐像、呂洞賓像、元始天尊像（圖錄13-16；35；11-12），除造型結構準確、衣紋線條得體外，其人物內心情感的刻畫比較成功，

把這些仙者既慈祥，又威嚴，既持重，又瀟灑的氣度和盤托出，給人以深刻的思考和回味。還有一組19件的元代木雕人物（圖錄10），造型準確，神情生動，色澤豔麗，刀工嫻熟，是元代木雕藝術佳作。

孝道作為倫理道德的核心，是中華民族傳統文化的重要組成部分。宋金時期，全真教大力提倡孝道，孝子故事便廣為流傳，並常見於繪畫、雕刻、剪紙、陶塑等多種藝術形式，即使在墓室磚雕中，也有突出表現。山西稷山馬村金墓出土的二十四孝磚雕（圖錄6），人物生動，造型優美，別具一格，前所未見，是迄今發



（圖一）銅鑄文昌坐像



現完整二十四孝故事中極精彩的一套磚雕藝術珍品。侯馬金墓出土的“蓮生貴子”磚雕（圖錄7），正是道教吸收佛教的例證。在這裡，彌陀淨土的蓮花已與神仙結緣，其“出淤泥而不染”的君子品格被道家所仰，巧取“蓮”、“荷”的諧音，衍生出纏綿和美之意，通過在蓮荷之間盡情嬉戲的童子，以寄意托情的手法，表達了“蓮生貴子”的吉祥意蘊。

木、磚、石三雕在山西古代遺存中多如海洋，佳品疊出。山西省博物館藏的明代石雕《八仙過海人物山子》（圖錄38），體呈山形，用鏤雕，深淺浮雕和陰線刻紋等多種手法，琢成八仙過海情景。圖中山高松青，波濤洶湧，八仙神態不一，各顯其通，把道教人物和故事表現得活靈活現，大有如臨其境之感。另幾幅館藏作品如《八仙慶壽插屏》（圖錄40）、《麻姑獻壽像》（圖錄30）等，都是清代道教文物中的石雕精品。

山西的道教文物中，瓷器自然是一個重要的組成部分。1958年山西大同宋家莊馮道真墓出土的元代月白釉爐（圖錄9），飽滿的造型，厚實的胎體，濃重的藍釉，是元代鈞窯典型的國寶級實物。省博物館藏清代《青花老子出關圖棒槌瓶》（圖錄25），造型簡潔大方，製作規整精細。通體施白釉，上繪青花紋飾，腹部繪老子出關圖，人物形象獨特，神態自然生動，頗有道家意境和生活氣息。另一對清道光《青花八仙人物膽瓶》（圖錄41），盤口長頸，溜肩圈足，通體施白釉，上繪六層青花紋飾，佈局飽滿緊湊，技法嫺熟，人物性格鮮明，刻畫逼真。值得一提的是山西朔州崇福寺文管所藏的一組九件明代成化年間的八仙慶壽琺瑯塑（圖錄36）。這是明代山西南部興起的一種釉陶新品種，向有“山西素三彩”之說。它均為陶胎，採用模塑工藝整修而成，施孔雀綠、紫、黃三種色釉。人物造型準確，形神兼

備，色調古樸，素淡典雅，堪稱明代琺瑯塑中之精品，具有極高的藝術價值。

山西道教繪畫光華四射，燦爛奪目。除芮城永樂宮、汾陽太符觀、新絳稷益廟等著名的壁畫外，值得我們特別注目的是山西右玉縣寶寧寺的水陸畫（圖錄19-21）。

水陸畫是我國宗教繪畫的一個畫種。山西省古寺廟遺留較多，因而水陸畫保存也很豐富。寶寧寺水陸畫是一套珍貴的明代繪畫作品，其中有道釋人物畫108幅，各種世俗人物有帝王、妃、孝子、賢婦、烈女、九流百家等。這裡以描繪現實生活為內容的作品，同情人民的不幸遭遇，有意無意地揭露了社會的種種黑暗，譴責了人間的醜惡和殘暴，其主題思想自然是勸善懲惡。作者通過大膽的想像，企圖讓在“陽世”受盡苦難的善良人民借助於超自然的力量來報仇雪恨，這是水陸畫中最富有歷史價值和藝術價值的作品。從藝術手法來看，水陸畫的作者根據各種不同人物的身份予以刻劃，對男女老少、正邪美醜，均能表現得恰如其分。如釋門有善功方便之顏，道像具修真度世之範，天帝明威福莊重之儀，儒賢見忠信禮義之風。主要人物的內心活動，已通過面部表情的入微刻劃，足以令觀者為之動情。至於繪畫的技法，其功力深厚自不待言，而佈局、結構和意境的創造也頗具匠心，堪稱優秀的古代宗教繪畫作品。

4. 結語

總之，山西道教歷史悠久，禦風逍遙，宗派繁衍，高道輩出。山西道教文物豐富多彩，各具特色，精美絕倫，魅力無限，是研究中國古代宗教、建築、文化、藝術乃至歷代政治、經濟、科技、民族關係和風土人情的實物資料，也是中國古代文化的珍貴遺產。

An Overview of the Taoist Cultural Heritage in the Province of Shanxiw

Zhongguo Wenwu Shijie Art Journal Xu Gaozhe

Throughout the history of China, Taoism is unique among its many religions in being the only one that is indigenous to the country. It is a synergy of different primitive religious ideologies such as the Huang-Lao School (a blending of the schools which followed the teachings of the Yellow Emperor and Laozi), *fangshu* (comprising the ancient arts of medicine, occultism, divination, etc.) and the worship of ancestors, ghosts and spirits.

Not only is Taoism a religion which values life and reality, it is also one that is highly tolerant. It borrowed heavily from Buddhism and Confucianism and synthesized these ideas with those of its own to form a system of beliefs that is both distinctive and esoteric, with Tao, or the Way, as the highest subject of worship. Tao is believed to be the origin of the universe and the force behind cosmic developments; it is also the reality of all matters and the ultimate truth of life. As such, Tao deserves utmost veneration. Taoism remained one of the spiritual supports for feudal China's ruling class. It was also a source of influence on its political developments, trends of thought, culture, art and economy. "The foundation of China's [culture] rests solely on Taoism," Lu Xun, a famous Chinese writer of the early 20th century, once commented. Over the years, a large collection of Taoist relics and literature has been formed that has become an integral part of China's traditional culture.

Being one of the most important birthplaces of the Chinese civilization and a major geographical region that witnessed continual Taoist movements and the spread of the religion, Shanxi is a place that has a lot to offer with regard to the Taoist heritage.

I. Evolution and Spread of Taoism - A Remote Source and a Long Course

The founding of religious Taoism is neither without its source nor creative. Although the exact date of its

formation cannot be ascertained, it is generally accepted that the religion was founded during the reign of Shundi of the Eastern Han dynasty (126-144). As a matter of fact, during the late Spring and Autumn period, Guan Yinzi from Jiezhou, Shanxi, was the first person who obtained the book *Laozi* written by Li Er (i.e. Laozi). He was also the first expositor of Laozi's thoughts with his nine-chapter volume entitled *Guan Yinzi*. Wenzi of the state of Jin was a disciple of Laozi and author of the book *Wenzi*. He was also honoured with the titles of "Most-Perfected True Person" (Wushang Zhenren) and "First Master of the Scripture" (Wenshi Xiansheng). During the Western Han dynasty, Mao Ying, one of the Three Mao Brothers who were collectively referred to as the "Three Mao Perfected Beings" (Sanmao Zhenjun) became a Taoist priest at Mount Heng. He aspired for immortality and became an immortal after thirty years of cultivation and preaching. The Most-exalted Sovereign Lord of the Heaven of Fusang (Huangtian Fushang Taidi) conferred on him the title of the "Primordial Perfected Being, Divine Lord and Commander of Life of the Sacred Eastern Mountain" (Taiyuan Zhenren Lingdongyue Shangqing Siming Shengjun). These forerunners laid a solid foundation for the theoretical and practical issues of Taoism through their perseverance in founding and spreading the religion.

Zhang Ling of the Eastern Han dynasty founded the Five Pecks of Rice sect. Soon afterwards, his disciple Zhao Fang returned home to Yongquan Lane, Linjin, Shanxi (present day Zhao Fang Village, Pu County, Shanxi) to spread Zhang's teachings. There were others like Wang Qiao, Huang An, Cang Rong, Jun Cheng and Zhang Tieqing who also promoted the religion in many places across Shanxi, such as, Hedong, Daizhou, Mount Heng, Fenzhou and Jiangzhou. This was the first Taoist sect that was introduced to Shanxi.

Taoism experienced rapid developments in the



Wei and Jin dynasties, so much so that it began to have nationwide influence on religious and general trends of thought during the Northern and Southern dynasties. This paved the way for further growth in the Tang and Song dynasties that followed. It was also in the Northern and Southern dynasties that Taoist influence on society became comparable to that of Buddhism and Confucianism. In the Jin dynasty, Bao Jing of Shangdang (present day Licheng County, Shanxi) wrote the famous *Sanhuang Jing* on Mount Song and promoted the Lu (talisman) sect. His successor, Ge Hong, was a Taoist philosopher, theologian and founder of the Taoist's art of external alchemy (*waidan*). In his book, *Baopuzi*, he combined Taoism with metaphysics, theology, *fangshu*, alchemy and the use of talismans and sanctified water. He also developed a system of celestial beings engaged in alchemy as its core practice. By doing so, Ge Hong laid a solid base for further improvement and development of Taoist theories. Taoist literature flourished in the Eastern Jin dynasty because of Guo Pu, an eminent Taoist priest from Wenxi County, Shanxi. A man of letters and a critical interpreter of ancient texts, he wrote famous articles such as *Donglin* and *Qiling*. He also wrote commentaries on *Erya*, *Chu Ci* and *Sanhai Jing* and was honoured as the Pure and Clear Taoist Priest (Jingming Daoren) and as an immortal. Kou Qianzhi of the Northern Wei dynasty was a Taoist practitioner on Mount Song. He began his religious cultivation at Phoenix Monastery (Fenhuang Guan) in Daizhou, Shanxi (present day Dai County, Shanxi). Later, he went to Pingcheng (present day Datong, Shanxi), the capital of Northern Wei, to present Taoist scriptures and classics to Emperor Taiwu. The Emperor thought highly of him and was very supportive of his activities, hence Kou was able to bring about a reform that linked the Celestial Masters sect to the imperial house. The sect came to be known as the North Tianshi Dao and was the national religion of Northern Wei for some time. It became based

in Pingcheng and spread across Shanxi.

The Sui and Tang dynasties witnessed the most flourishing development of Taoism. There were two reasons behind this: on one hand, the religion had greatly improved over a long course of development. On the other, it received strong imperial support. The latter was of particular importance. Not only did the Tang emperors trace their ancestry to Laozi, also of the Li family, in order to deify the imperial family, but they also made Taoism the national religion. As a result, Taoism spread to every corner of the nation. Mount Yangjiao in Fushan County, Shanxi, was a sacred mountain where Laozi revealed the future seizure of the throne by the Li family. Taiyuan in Shanxi was the place from which the founding emperor of the Tang dynasty, Li Yuan, commenced his revolt against the previous dynasty. For these reasons, Emperor Gaozu built a Laozi Temple at Mount Yangjiao and Emperor Gaozong built Haotian Guan in the prefecture of Jinyang. The Taoist religion, therefore, became extremely popular throughout Shanxi. Taoist sects active in Shanxi during this time included the Orthodox Unity (Zhenyi) sect represented by Xue Jicang and Sima Ziwei; the Celestial Masters (Tianshi) sect by Xue Youqi of Puzhou; the Purified Clarity (Jingming) sect by Zhang Yun of Jincheng; and the Complete Realization (Quanzhen) sect by Lü Dongbin and his disciple Han Xiangzi.

The Eight Immortals are the most influential and the most venerated of all Taoist deities. Lü Dongbin, *zi* Chunyang, came from Zhaoxian Lane in Yongle, Puban (present day Yongji City, Shanxi). Under the guidance of Zhong Liquan, another of the Eight Immortals, he cultivated himself according to Taoist teachings and gained enlightenment on Mount Lu. He then travelled from place to place helping people and gaining their respect. He would later be worshipped by the populace. In fact, he was always influential, both within and outside of China, and is regarded as one of the five patriarchs of

the Northern Lineage of the Complete Realization sect. Han Xiangzi was a grandnephew of Han Yu, a famous man of letters of the Tang dynasty, and a disciple of Lü Dongbin. He cultivated himself according to Taoist teachings at the Endless Spring Monastery (Changchun Guan) in Tadi Village, Qinzhou (present day Qin County, Shanxi) and transformed into a celestial being. Zhang Guolao was active around Mount Wutai in Shanxi. His cultivation took place on Mount Heng where he would later become an immortal. His writings, including *Daoti Lun*, are important documents on Taoist views on the cultivation of life.

During the Song and Yuan dynasties when Taoism was extremely active, the major Taoist sects in Shanxi included the Complete Realization sect, the Orthodox Unity sect and the True Great Way (Zhenda) sect. After being enlightened by Zhong Liquan and Lü Dongbin, Liu Haichan, one of the five patriarchs of the Northern Lineage of the Complete Realization sect, travelled extensively before leading a life of seclusion at Zhaogao Guan in Daizhou, Shanxi. It was here that he founded the Liu school of the Complete Realization sect, advocating the doctrine of “realization through reclusion”. Zhang Boduan, Liu’s disciple and an eminent Taoist priest at Ziyang Gong in Yicheng, Shanxi, preached “preserve life before spirit” which link Taoism with Chan Buddhism. Later he would write *Wuzheng Bian*, a classic on internal alchemy. He was honoured from the Yuan dynasty onward as the head of the five patriarchs of the Southern Lineage of the Complete Realization sect. The Dragon-gate school was another division of the Complete Realization sect that was popular in Shanxi at this time. It was founded by Qiu Chuji from Xizhou (present day Xi County, Shanxi), one of the seven disciples of Wang Chongyang, the founder of the Complete Realization sect. Qiu was an eminent Taoist priest who bemoaned the state of the world and felt empathy for the fate of man. The central

idea of his teaching was to “save the world through benevolent deeds”. He made important contributions to the development of the Complete Realization sect which developed and flourished generation after generation and continues to the present day. The eighteen most-achieved disciples of Qiu Chuji are also honoured as perfected beings (zhenren). Among them are Yin Zhiping, Zhang Zhenyi and Song Defang who preached the religion in Shanxi. Besides assisting in the printing of *Daozang* in the Xuandu Guan in Pingyao, Song Defang also supervised the re-construction of Haotian Guan in Longshan, Taiyuan, where he also built the Longshan Taoist Grottoes. His disciples include Qin Zhi’an, from Yuandu Guan in Pingyang, and Xiang Nanqing, from the Yongle Gong in Ruicheng.

With the decline of feudalism during the Ming and Qing dynasties, Taoism also declined in popularity and tended to become convergent with Buddhism and Confucianism. The merging of different Taoist sects also became common such that in Shanxi, only the Sanfeng and Dragon-gate schools of the Complete Realization sect, and the Mount Wudang school of the Orthodox Unity sect, remained active. Zhang Sanfeng lived in the early Ming. A native of Pingyang (present day Linfen City, Shanxi), he was the most venerated and important Taoist priest of the Complete Realization after Lü Dongbin. He aimed at blending Taoism, Buddhism and Confucianism, retaining Taoism as the basis while utilizing the other two teachings as practice. He placed a lot of emphasis on alchemical practices; he advocated the cultivation of oneself through quiet contemplation and sublimation to the forces of *yin* and *yang*. He preached in the area between Mount Taiheng and Mount Wangwu and had a large number of followers. Caring little about his appearance, he won the nickname “Taoist Priest of the Unkempt school” (Lata Pai Daoren). He was also the inventor of the Mount Wudang school of Chinese boxing and sword-craft. Under the Qing rule,



the spread of Taoism was more common among the populace, exerting great influences on religious practices of the common people and the secret societies. Major Taoist sects popular in Shanxi at the time included the Mount Wudang school which attracted followers around the Northern Mount Wudang and the Dragon-gate school of the Complete Realization sect. The popularity of the Complete Realization sect was made possible through the work of Wang Changyue of Lu'an (present day Changzhi County, Shanxi) who recognized the deterioration of Taoist teachings towards the end of late Ming, and made it his duty to reform the Dragon-gate school of which he was a member. He was very successful in the endeavour, later became an immortal himself, and was conferred with the title of Eminent Being of Embracing Unity (Baoyi Jushi). Liu Yiming, a Taoist priest of the Dragon-gate school in Quwo, Shanxi, was a master of internal alchemy of the late Qing dynasty. Hardworking and persevering, he gained profound knowledge in alchemical practice. His achievements made him a great master indeed and secured his place in history as one of China's great masters in the ways of nourishing one's life. Other prominent Taoist priests in the Qing dynasty included Guo Jingzhong, from the Monastery of Dragon Spring (Longquan An) on Mount Wufeng, and Pan Shouqi, from the Hall of Purified Yang (Chunyang Gong) in Boshu Village, Yangqu.

II. Renowned Taoist Sites

The worship of celestial beings forms the core of religious Taoism, hence the ultimate goal of Taoist cultivation is to become an immortal. Taoists usually lived in seclusion amidst lofty mountains. Mountainous Shanxi was, therefore, of particular attraction to them. The region also became an ideal place for preaching the religion. A large number of Taoist architecture was built in Shanxi throughout the periods in which Taoism

prevailed. Approximately 1,952 ancient Taoist structures are extant, many of which were closely associated with the activities of Taoist personages.

Standing at 2,016 meters above sea level, the grand and imposing Mount Heng is the tallest of the Five Sacred Mountains and known as its Northern Peak. It is thus called the "northern pillar between heaven and earth" and the "fifth cavern-heaven". In addition, its large-scale ancient construction and prevalent Taoist cultural ambience lend it extra charm. According to historical records, Mount Heng was sanctified as early as the time of Emperor Wudi of the Han dynasty. It was here that he conducted grand ceremonies of worship of heaven on the Five Sacred Mountains. Temples on Mount Heng date from more than 2,000 years ago. In the Northern Wei dynasty, its geographical location drew the attention of the imperial court, as the highest peak of Mount Heng fell within the city boundary of Pincheng (present day Datong, Shanxi) which was the capital. In the first year of the Taiyan reign (435), the Emperor Taiwudi issued an edict to build the Temple of the Northern Peak (Beiyue Miao) on Mount Heng. Subsequently, the Suspending Temple (Xuankong Si) was built on its Cuiping Peak. Henceforth, both Buddhism and Taoism flourished around Mount Heng.

Mount Heng, the fifth Taoist cavern-heaven, tells the story of Taoism's ups and downs throughout history. During the Spring and Autumn period, Laozi conducted alchemical experiments on Thousand-Buddha Ridge (Qianfo Ling) on Mount Heng. Here too, the Light-lantern Taoist Priest (Randeng Daoren) conducted military drills and contested in magic arts. In the Western Han dynasty, the immortal Cangrong frequently visited the area around the foot of Mount Heng. In addition, the Three Mao Brothers (namely, Mao Ying, Mao Gu and Mao Cong) studied the art of immortality here and left the "Grotto of the Three Mao's" that still remains a mystery. In early Northern Wei, Kou Qianzhi, who was

honoured as a celestial master by Emperor Taiwudi, preached the religion on the Northern Peak. In the Tang dynasty, Zhang Guolao and Lü Dongbin of the Eight Immortals cultivated themselves here, and Jian Ge, an eminent Taoist priest, lived on Mount Heng and studied the Tao. The Northern Peak came to be known throughout China as the location for conducting Taoist rituals. Major Taoist schools active on Mount Heng during this time include the Dragon-gate school of the Complete Realization sect and branches of the Orthodox Unity and Supreme Unity sects. Through them, alchemical practices, the use of talismans and the cultivation of both mind and body were fully realized. The Ming emperors ordered the expansion of temples on Mount Heng and new temples were also built. The most impressive construction, Suspending Temple, built in the late years of the Northern Wei dynasty, is particularly interesting because it enshrines the gods and deities, and founders of Taoism, Buddhism and Confucianism all under the same roof.

While Mount Wudang in Hubei province is famous throughout China, the Northern Mount Wudang in Shanxi is also a place of enchanting beauty. The Northern Mount Wudang is also known as Mount Zhenwu because it was home to Zhenwu's imperial palace to the north of the capital. The Complete Realization sect was active here. Along the precipitous cliff is a man-made "Stairs of Heaven", the only access to the mountaintop. Temples on the mountain date back to the Tang dynasty and were renovated in Ming. Today the Temple of Zhenwu (Zhenwu Miao) and the Temple of the Dragon Emperor (Longwang Miao) stand at the foot of the mountain, and the Mystic Heaven Hall (Xuantian Dian) and the Palace of Supreme Harmony (Taihe Gong) sit on the top. Its wealth of ancient architecture in combination with its other cultural relics make Northern Mount Wudang a mystical yet fascinating Taoist mountain.

Buddhist subjects form the major theme for China's grottoes. Longshan Grotto in Taiyuan is unique because of its relation to Taoism. Longshan was the site where the eminent Taoist priest, Song Defang of the early Yuan, rebuilt the Haotian Guan and built the Longshan Grotto which is still well preserved to the present day. The grotto consists of eight caves which contain more than 40 stone statues, mostly of Taoist patriarchs and deities. The figures are exquisite in design. Although each of them wears a solemn expression, they all vary in posture. The Yuan inscriptions on the sides of the front wall provide important information for the study of the history of the development of Taoism.

In Shanxi, Lü Dongbin was the most worshipped of the Eight Immortals. People called him Patriarch Lü and held him, Guanyin and Lord Guan as the three major divinities. There were quite a number of temples built for his worship throughout China. During the early Yuan, Qiu Chuji, then the Imperial Priest, driven by his respect for Lü Dongbin, initiated the construction of Yongle Gong in Yongji, Shanxi, the hometown of Lü. The construction took over one hundred years to complete. Splendourous and gigantic in scale, all of its buildings are grand and imposing, with beams and pillars that are beautifully carved or painted. It is the most important of all Taoist architectures in China. It is also the primary temple of the Complete Realization sect of Taoism. Yuan dynasty frescoes on the walls of its four great halls are priceless treasures. Covering an area of roughly 960m², the frescoes are impressive in the grandeur of their scenes, the variety of subjects and the skill of depiction. They are rare masterpieces throughout China's history of painting. *Procession of Immortals Paying Homage to the Primordial* on the wall of the main hall, the Hall of the Three Purities (Sanqing Dian), show a total of 286 gods and deities arranged in symmetrical processions around 8 primary gods such as the God and



Goddess of Heaven (Tiandi and Tianmu). Also shown are the 28 Lunar Mansions, the 12 constellations of the zodiac and heavenly soldiers. The figures are more than 2 metres in height and are depicted with fluent linework and brilliant colours. They appear in a well-organized composition. The fresco is a visual representation of a Taoist ritual where nearly 300 heavenly beings pay homage to the Celestial Worthy of Primordial Beginning. The Hall of Purified Yang (Chunyang Dian) was built for the worship of Lü Dongbin. Its interior walls are covered with a series of frescoes depicting the life of Lü Dongbin, from his birth to enlightenment and finally his attainment of immortality. *Zhong Liqian and Lü Dongbin Discoursing on Tao* on the rear wall is a great painting that is vivid and true-to-life. The interior walls of the Hall of Double Yang (Chongyang Dian) are also decorated with frescoes. They depict stories from the life of Wang Chongyang, the founder of the Complete Realization sect, from his birth to the successful conversion of his seven disciples. The frescoes in these halls epitomize the Yuan society, showing everyday activities of the ordinary people.

The Jade Emperor Temple (Yuhuang Miao) in Fucheng village in the city of Jincheng is another famous Taoist architecture. Construction started in 1076, the 9th year of the reign of Shenzong of the Northern Song. The construction is in the *sanjin* format where three main architectural groups are separated by open courts. The massive complex consists of a total of 110 halls, pavilions and terraces that have been neatly arranged. The atmosphere is solemn and serene. The sculptures inside are rare treasures. Among them, the Yuan figures of the 28 Lunar Mansions in the western side hall are unique among ancient Chinese sculptures that have been unearthed so far and are therefore important material for the study of the history of Taoism and the arts of China. Blending western carving techniques and traditional Chinese art, they are the earliest examples

which depict man in connection with the 28 Equatorial Zodiac Signs (employed by astrologists to observe the movement of the celestial bodies, the change of seasons and to position the longitudes and latitudes), the 28 animals designated by the Tang dynasty expert in the Five Elements named Yuan Tiangong, the Five Elements (metal, wood, water, fire and earth), the sun and moon to create legendary figures such as Mouse Xuri and Dragon Jinyuan. The figures are examples of quality sculptures while they are also evidence of the popularity of Taoism in the Song dynasty.

Taoism is polytheistic in nature, and the gods and deities in its system of worship are many and complex. The religion continuously created its own gods and deities whom it made known to the worshipping public. Examples of such gods include Laozi, the Jade Emperor, Lü Dongbin, and Zhenwu. On another hand, it continued to expand its pantheon of gods by incorporating gods from other religions. Statues were made and temples built for the worship of these once alien gods. Dragon Emperor, Earth God, God of Mount Tai and the Child-giving Lady are some examples. The best example is Lord Guan who is the most revered. Nationwide worship of Lord Guan started from the Han dynasty and continued for centuries. In Ming, he replaced Jiang Ziya as the Military Sage, the counterpart of Confucius, the Literary Sage. The position of Lord Guan reached its prime in the Qing dynasty during which he received a title 26 characters long. He was the most prominent god in the state religion and was greatly respected by the common people. Temples for his worship were built across the whole nation, the most important one being that in Jiezhou, Shanxi, his hometown. Construction of this Temple of Lord Guan started in the 9th year of the reign of Emperor Kaihuang of the Sui dynasty (589). It was rebuilt during the reign of the Song emperor Zhenzong (1008 – 1016). New buildings were added and renovations were made in the successive centuries

before it became the complex, massive and breath-taking ancient structure it is today. The large-scale construction and reconstruction work exemplify the high prestige enjoyed by Lord Guan among the Chinese over generations. He was the one upon whom people placed their hopes.

The Temple of Earth God in Jiexiu County is another sizeable Taoist construction complete with halls, terraces and pavilions. Glass is used to decorate all of its buildings to give it a palatial style, making it distinctive among all Taoist constructions. Painted sculptures inside the temple are equally impressive. In Taifu Monastery in Fenyang County, the Jade Emperor is the subject of worship in the Main Hall, while the Earth Goddess and the Emperor of the Five Sacred Mountains are the subjects of worship in the western and eastern side halls respectively. The temple is comfortable and spacious; statues and frescoes inside are well preserved. A recognized religious construction of importance in Shanxi, the Temple of the Eastern Peak in Pu County is believed to be a palatial resort of the legendary Emperor of the Eastern Peak - Huang Feihu. Records show its construction started in the Tang and renovations continued throughout later periods. The sculptures inside the temple's niches are of superb quality. Innovative, delicate and brightly coloured, they are rare masterpieces of Chinese painted sculptures. Other famous Taoist constructions in Shanxi include the Temple of the Lord of Guangren in Ruicheng, built in the Tang dynasty, and the Jiyi Temple located in Xinjiang.

III. Rich and Fabulous Taoist Relics

Through a complicated process of development and propagation that spanned over hundreds of years, the Taoist culture penetrated all classes of society and became an important part of people's daily life. It prompted developments in Chinese philosophy,

medicine, chemistry, sports, literature and the arts. It initiated the integration of these diverging elements into a unified culture of which it is an indispensable component.

Stories about Taoist immortals are often the subject of folk tales and literature. Works such as *Fairies of the Eight Caves (Badong Shenxian)* and *Records of Spirits, Gods and Demons (Zhi Guai, Shen Mo)* have rich Taoist undertones. Taoist descriptions of the immortals and sacred places sparked unbound imagination and produced a number of great literary writers who produced works of excellent quality. Tales of the immortals are common themes in Tang poetry; Li Bo and Du Fu, for instance, had written poems on the immortals. With respect to the art of painting, the *Twelve True Persons* by Yan Liben, the *Child-giving Heavenly Emperor* and the *Eighty-Seven Immortals*, both by Wu Daozi of the Tang dynasty, are all very fine works. Novels such as *All Men are Brothers (Shuihu Zhuan)*, *Journey to the West (Xijou Ji)* and *Gods and Immortals (Fengshen Yanyi)* describe, on one hand, the religious life of Buddhists and Taoists in contemporary society while, on the other, helped people to lodge their ideals and aspirations through romanticism. Taoist architecture, sculpture and music have all attained great achievement by enriching the cultural life of the Chinese race.

The province of Shanxi played an important role in the propagation of Taoism. Owing to its unique geographical conditions and important Taoist personages who were active there, a large amount of Taoist remains and relics have been preserved. In addition to the ancient Taoist architecture scattered across the province, there are other Taoist treasures as well. This is because the worship of Taoist gods, and offering of sacrifices to them, was very common among the people of Shanxi.

It was the Buddhists who sought to transform the stories about the Buddha and Bodhisattvas into

sculptures and frescoes to create visual materials for worship that would help propagate Buddhist teachings. Following the example set by Buddhism, Taoists, too, used art to help spread the religion. This proved to be also highly successful. Taoist sculptures in Shanxi were usually made of bronze, wood, stone or brick. Irrespective of the material used, ancient artists were

able to create life-like images through the use of excellent and detailed carving techniques. The figure of a seated Zhenwu from the Ming dynasty (catalogue no. 13) is in the collection of the Shanxi Provincial Museum. Wearing a robe over armour, he is bare-footed and holds a sword in hand. Though not in anger, he is nevertheless awe-inspiring. Underneath his bench is Xuanwu, the Dark Warrior. The figure of the God of Literature (figure 1) is from the same period. With a white face and long beard, he wears a Taoist cap similar to those found on figures in Wu Liang Shrine (Jiaxiang County, Shandong province), and a loose

robe with wide sleeves. He holds a ceremonial tablet and sits on a double-decked seat with four-legs. A solemn and kind expression appears on his face. Figures of the Duke of Zhou and the Peach-blossom Maid (catalogue nos. 32 and 33 respectively) were both made in the Ming Dynasty. Both figures are well proportioned. They stand in elegant postures while their drapery folds have been delineated with smooth, flowing lines. Another Ming product is the Wine Server in the Form of a Taoist Priest and Crane (catalogue no. 45) which displays a wonderful integration of art and science. An

opening is found at the back of the figure of the Taoist priest. When pressure is applied to the round dish in front, wine runs out through the mouth of the crane standing by the priest. This interesting devise demonstrates the wisdom of ancient craftsmen and shows the close link between Taoism, Chinese culture and the daily life of its people. Since early in history, Lord Guan

has been the most popular subject of worship. The figure of Lord Guan (catalogue no. 27) in the collection of the Temple of Lord Guan in Yuncheng was made in the third year of the reign of Emperor Shunzhi of the Qing dynasty (1646). Wearing an emperor's headgear, he has thick brows, small slanting eyes and long ears. He sits upright, looking reposeful and pensive. The craftsman has successfully captured Lord Guan's courageousness, mightiness, determination and shrewdness. The figure of Lady Guan (catalogue no. 28) was also made in the Ming dynasty. Wearing a xiapei cape and a phoenix

headgear, she has small eyes, a kind, compassionate look and the demeanour of a dignified lady. Taoist ideas are also embedded in the figure.

The Shanxi Provincial Museum has a collection of wooden sculptures of great artistic value, among them is a set of the Eight Immortals (catalogue no. 37), of the Qing dynasty. These sculptures are made of blackwood and inlaid with silver threads. The Eight Immortals wear different expressions and are shown in different poses. They have been exquisitely made and are quality examples of the genre. The figures of Zhenwu, Lü



Figure 1. The figure of the God of Literature

Dongbin and the Celestial Worthy of Primordial Beginning (catalogue nos. 13, 14, 15 and 16; 35; 11 and 12) have good body proportions and draperies delineated by fine lines. They have been portrayed as kind, yet awe-inspiring and dignified figures. There is another set of *Nineteen Taoist Figures* (catalogue no. 10) made in the Yuan dynasty that are masterpieces of Yuan dynasty wooden sculptures. The figures are well proportioned and wear vivid expressions. They have been skillfully crafted and painted with brilliant colours.

Filial piety is the core of Chinese moral principles and remains an essential component of traditional Chinese culture. It was strongly advocated by the Complete Realization sect of Taoism in the Song and Jin dynasties. Stories about filial sons were extremely popular, hence these ideals were transformed into various artistic forms such as painting, carving, paper-cutting and pottery sculptures. Brilliantly carved bricks have also been discovered in tombs. The set of *Brick Carvings of the Twenty-four Models of Filial Piety* (catalogue no. 6) was unearthed from a Jin dynasty tomb in Machun, Jishan in Shanxi. Their style is unique, their forms life-like, and they have been so beautifully carved that they are the best examples of brick carvings ever discovered depicting all twenty-four models of filial piety. The *Brick Carving of Lotuses and Child* (catalogue no. 7) unearthed from the Jin dynasty tomb in Houma shows how Taoism borrowed from Buddhism. Here, Taoism finds its link to the lotus, synonymous with “pure-land” in the teachings of the Pure-land sect of Buddhism. Taoists respected the lotus flower for its special quality of growing from muddy water yet remaining unpolluted. The pronunciation of the name lotus was taken to connote continuous harmony. Lively children playing among heavy growth of lotuses represents the auspicious idea of giving birth to many sons.

Wood, brick and stone carvings are plentiful among the ancient relics found in Shanxi and many are of

excellent quality. In the collection of the Shanxi Provincial Museum is a Ming dynasty *Mountain-shaped Stone Carving with the Eight Immortals Crossing the Ocean* (catalogue no. 38). Open-work, relief and incision techniques have been employed in depicting a scene of the Eight Immortals crossing the ocean where high mountains, green pines and rough waves are shown. The Eight Immortals appear in different poses, and are crossing the ocean in his or her special way. Other Qing dynasty Taoist sculptures in the Shanxi Provincial Museum’s collection include *Screen with the Eight Immortals* (catalogue no. 40) and the figure of Immortal Magu (catalogue no. 30).

Porcelain ware is an important category of Taoist relics in Shanxi. *Censer in Bluish-white Glaze* from the Yuan dynasty (catalogue no. 1) was unearthed in 1958 from the grave of Feng Daozhen in Songjiazhuang, Datong, Shanxi. Its rounded shape, thick body and thick blue glaze are typical of Jun wares of the Yuan dynasty, making it a national treasure. *Vase with Scene of Laozi Retiring to the Mountains in Underglaze-blue* (catalogue no. 25), also in the Provincial Museum of Shanxi collection, is simple in form but produced with much care. White glaze covers the entire vase while decorations are in underglaze-blue. A scene of Laozi leaving for the mountains appears on the belly and depicts natural and life-like figures. The scene seems to be a depiction of everyday life yet a Taoist atmosphere prevails. The pair of *Vases with the Eight Immortals in Underglaze-blue* (catalogue no. 41) have dish-shaped mouths, long necks, sloping shoulders and foot-rings. They are covered in white glaze with decorations arranged in six registers in underglaze-blue. Compositions are well organized. Figures are true to life and reflect their individual characters. The set of nine *Fahua* sculptures (catalogue no. 36) in the collection of the Chongfu Temple in Shuozhou is not to be missed. They were made during the Chenghua reign of the Ming



dynasty, taking the Eight Immortals and the God of Longevity as the subjects of depiction. *Fahua* sculpture is a kind of glazed pottery ware that became popular in the southwestern region of Shanxi during the Ming dynasty. It is also known as “*su-sancai* of Shanxi”. The earthen sculptures have been moulded into shape and covered with peacock green, purple and yellow glazes. Figures in the set have been made with precise body proportions. Their spirit has been well expressed through their forms. The colours are antique, simple and refined. They are masterpieces of the genre and works of high aesthetic value.

Painting is an art form that shines among Shanxi's Taoist relics. Besides the widely known frescoes at Yongle Gong in Ruicheng, the Taifu Monastery in Fenyang, and the Jiyi Temple in Xinjiang, attention is also due to *shuiluhua*, literally water and land paintings, at Baoning Temple in Youyu County in Shanxi.

Shuiluhua is a kind of the ritual painting in China. Since many ancient temples have been preserved in Shanxi, many *shuiluhua* are found there. Those that have survived at Baoning Temple are valuable works from the Ming dynasty. The entire collection consists of 108 paintings of Taoist and Buddhist figures. In addition, there are secular figures such as emperors, concubines, filial sons, virtuous women, heroines and scholars of different schools of thought. Daily life, the subject of these painting, is expressed with a sympathetic undertone that acknowledges the hardships ordinary people faced. The artists denounce the ugliness and cruelty of the human world by revealing the dark side of society. The main theme of these paintings is to caution people to behave well because wrongdoers would face eventual punishment. With daring imagination, the artists allow those in the human world to envision their revenge aided through the use of supernatural power. *Shuiluhua* shown here (catalogue nos. 17-21) are of great historical and artistic value.

Artistically, all the figures are precisely portrayed, irrespective of whether they are men or women, old or young, good or bad, beautiful or ugly. All facial expressions have been painted with great detail, revealing the inner qualities of the figures. For example, Buddhists are portrayed as compassionate, Taoists are immersed in self-cultivation, emperors are depicted as dignified and scholars are described as righteous. With regard to painting techniques, there is no question about their superb craftsmanship. The inventiveness of their structure, composition, and overall atmosphere make them marvelous examples of ancient religious painting.

IV. Conclusion

Taoism has a long history in the province of Shanxi where different sects were founded. Shanxi also produced many prominent Taoist priests. Taoist relics in Shanxi are so plentiful, exquisite and attractive that they are important materials for the study of ancient religion, architecture, culture, art, politics, economics, technology, tribal relations, regional conditions and social customs of different dynasties. They are indeed invaluable relics of ancient Chinese culture.

釋迦、老君並坐像：從一種流行的造像圖式看北朝佛道兩教關係

澳洲新南威爾斯美術館 柳揚

南北朝（5-6世紀）這兩百餘年間的中國思想史，是儒道釋三種思潮折衝角力，而又滲透融和的歷史過程。以往的思想史論者往往重視那些與精英、經典相關的資料，注意到教派之間在上層社會圈子裡劍拔弩張的抵觸與鬥爭，而忽略那些處於邊緣地帶不同信眾之間和平共處的祥和氣氛。這樣一來，本應是在一個更廣闊的、包括多種層次的信奉者的背景前展開的各教派間的錯綜複雜的關係，僅被限制於那包括有教養的僧人道士在內的知識精英圈子裡。¹ 宗教藝術上的情形也頗為類似。佛、道兩教在如火如荼的造像活動中，各自借用、採納對方的造型方式、裝飾手段，成為當時習以為常的“方便法門”，相互間的指責因而也不絕於耳，而那些來自精英經典的聲音往往變成後世現成的標籤。例如王淳在《三教論》指責道士摹仿佛家製立形像。這段話被唐僧道宣（596-667）著名的《廣弘明集》所引，成為道教摹仿佛教藝術的有力證據。² 問題是，我們現在所見到的精英與經典的資料是否能反映當時完整而真實的情景？另外，造成這種佛、道相混現象（信仰上和藝術上）的更廣闊的背景和培育它的土壤是甚麼？在那個由精英與經典的思想佔主導地位、我們已耳詳目熟的社會之外，另一個“一般知識、思想與信仰的世界”又是怎樣的？³ 而它對思想史和藝術史的進程，又有甚麼樣的衝擊與影響？

本文以數件北朝表現釋迦、老君並坐形象的佛、道混合造像碑為例，通過細讀這些耐人尋味的獨特宗教圖像和造像題記題名，進而分析五、六世紀北方社會下層信眾錯綜複雜的信仰情況，以及這種情況給造像碑的形式選擇及圖像營造所帶來的影響。通過細讀這些通常被認為藝術性不高的地方性石刻，本文將為下述論點提供註腳，即真實而全面的思想史歷程

並不全是由精英與經典構成的。

第一件是耀縣博物館收藏的北魏始光元年（424）“魏文朗佛道造像碑”（圖1）。⁴ 儘管有學者質疑該碑紀年的可靠性，⁵ 但本文作者傾向於同意，這是現存紀年最早的北朝宗教造像碑。碑高132厘米，寬72-66厘米，厚30厘米。碑陽佔主導地位的是鑿於碑上半部的一個拱形龕。⁶ 龕內兩位天尊並肩坐於榻上，左右各有一拱手而立的脅侍。雖然面部嚴重損壞，但其服飾坐姿，依然清晰可辨，而且看起來彷彿蓄鬚。右邊一位內著僧祇支，外披袈裟，衣服右襟繞膝搭在下垂撫膝的左手上，右手則上舉施無畏印，這顯然是釋迦佛像。左邊的一位坐姿相同，但蓄鬚，著漢式寬袖大袍，腰間束帶。右手上，彷彿持有一物，而左手如釋迦一樣下垂撫膝。⁷ 龕楣由兩條交纏環繞的龍組成。碑左右上角是兩體飛天。龕兩側有團花圖案，鹿和坐於建築物中的供養人。龕下正中刻著一個博山爐，左右各有一半跪的供養人（圖2-3）。右邊一位明顯是一位僧人，他前面所刻的題名“魏僧猛”也似乎暗示了這一點。左側建築物旁的題名顯然指稱其中所坐二人：“父魏游”、“母馬堂”。底下是一列行進的人馬。中間牛車旁題名為：“張阿重乘□車”。乘馬者前面也有題名：“弟子魏文朗乘馬一心”。最下面是一列供養人形象：一個小博山爐隔開了右邊六位男人與左邊五位女人。從題名看，他（她）們全是魏姓家庭中的兒子媳婦及其子女。

碑的另一面主龕中雕刻一位坐於方形獅子座上，右手指支頤，右腿翹於左膝上的形象（圖4-5）。儘管其所著衣服及所戴之冠與佛教圖像有出入，但這個特別的造型顯然表現的是所謂思維像——或者是頓悟之前的釋迦牟尼，或者是兜率天中的彌勒菩薩。拱形龕楣上雕飾著龍、雞、連珠紋與飛天。龕兩側刻有坐於建築物中的供養人，以及



活動於山麓中的鳥獸（鹿，野豬和老虎）。龕下博山爐兩側站立一僧一俗兩位供養人形象。他們右邊兩位供養人旁有題名：“道女”、“萇（長）生一心”。碑的下半部刻著發願文：“始光元年，北地郡三原縣民，陽源川忠佛弟子魏文朗，哀孝不赴，皆有建勸，為男女造佛道像一區供養，年疾每過自然，子孫昌□，所願從心，眷屬大小，一切□□，如是因緣，使人后楊（揚）。 ”⁷ 發願文後緊隨著一個供養人形象及題名：“女夫蕭萇（長）生一心供養佛時”，右側刻著六位魏姓供養人名字。

造像碑兩側各雕有屋形龕以及其他圖像。右側龕內為一尊施禪定印、著通肩袈裟的佛像。龕下有兩列騎馬供養人像（圖 6-7）。碑左側上下兩龕中各雕一主尊二脅侍（圖 8-9），上層屋形龕內主尊的冠飾服飾與碑陽龕內左側坐像完全一致。

這通由魏文朗家族出資建造的造像碑，是最有意味的北朝宗教石刻藝術品之一。不僅因為它在存世的同類作品中年代最早，而且還由於它明顯地溶合了佛、道二教的因素。幾乎所有的論者都把發願文中提及的“造佛道像一區”作為判定此碑佛、道混同性質的最重要根據之一。⁹ 但在本文作者看來，這裡的“佛道”只指涉佛教而與道教無關。從後漢至南北朝之史書，每提及佛教，“佛道”與“佛教”並用，“道教”也常常是指佛教。“佛道”一詞，在《後漢書》中出現兩次，在《晉書》、《宋書》中各出現三次；《魏書》和《北史》提及各達十五次之多；而在《北齊書》、《周書》和《梁書》則各出現一次——他們全都指的是佛教。除了史書，當時的文學作品也稱佛教為“佛道”，如楊銜之的《洛陽伽藍記》。早期道教經書也以“佛道”指涉佛教，在成書於 420 年前後的《三天內解經》中，這樣的例子隨處可見。“佛道”意味著“佛教”，在北

朝佛教造像發願文中很普遍。最有名的例子是四川簡州立於北周孝閔帝元年（557）、碑額題有“強獨樂為文王建立佛道二尊像”的造像碑。¹⁰ 曾有學者據此斷定此碑為佛、道二教之造像。¹¹ 這種論斷忽略了造像題記對所造圖像作出的明確說明。據題記，強獨樂“為王敬造佛二尊，藥王在其左，普賢在其右……”顯然強獨樂所建之像與道教無關。

此外，佛教徒稱自己為“佛道弟子”，在北朝造像碑銘記中屢見不鮮。¹² 同樣常見的是希望能“普成佛道”之類的期許。¹³ 而“道俗”則被用來指稱僧人及一般的信眾。¹⁴

另有論者推測魏氏一家分信佛、道二教，一家之長魏文朗為“佛弟子”，而其女兒女婿則是道教徒，¹⁵ 原因是“萇生”和“道女”之名與道教關聯密切。這種看法明顯根據不足，因為在北朝普通百姓眼裡，佛教如同道教一樣，都是考慮如何解決生命的永恆和生活的困厄的宗教，而佛教也被稱為“道教”、“佛道”，因此以“長生”和“道”入名，在佛教信奉者中比比皆是；更何況題記中所謂“女夫蕭萇生一心供養佛時”，已明確告訴我們魏文朗女婿乃佛弟子。顯然從造像題記中我們找不到與道教信仰有關的東西，唯一的線索在石刻圖像上。那麼，碑陽著寬袖大袍者為誰？並肩而坐的兩位主尊又表現什麼主題？顯然這兩個形象與當時流行的《妙法蓮花經》所描述的釋迦、多寶說法像無關，¹⁶ 因為傳世的中國佛教藝術中，從未見著漢式服飾的多寶佛形象。他們也與當時流行的《維摩詰變相》無關，¹⁷ 因為這裡兩位主尊之一乃釋迦而非文殊。無疑，左邊這位在造型、服飾上有違當時佛教流行圖式的形象，只能被認作是道教神祇——老君或天尊。比較它與碑左側屋形龕中那個坐像，兩者在冠與服飾上極其相似。我們或可推測，老君或天尊右手

原先也很可能是握有麈尾的。¹⁸ 像這種戴冠、間或頷下蓄鬚，著寬袖袍、右手上舉執麈尾、左手撫膝的人物樣式，是北魏石刻中最典型的道教神祇造型，類似的形象，可在很多存世的道教造像碑中見到，例如延昌二年（513）道士張相隊造天尊像、延昌四年（515）蓋氏家族造像、正光二年（521）無名氏造像等。¹⁹

顯然，魏文朗碑乃是一個信仰佛教的家族所建造的一座以尊崇佛教為主的造像碑。造像題記和圖像都清楚地顯示，供養人信仰的重心是在佛教一邊。然而，令人奇怪的是，這個佛教徒家族在拜佛的同時，也尊崇老君或天尊。而且，佛、道兩教神祇被安排為並肩而坐，地位相等。出人意表的圖像清楚地顯示，在供養人的眼裡，佛、道的界限非常模糊。佛教信奉者膜拜道教神祇，表現在石刻上，魏文朗造像碑並非北朝絕無僅有的孤例。類似的石刻還可以舉上海博物館收藏的大通十六年（550）“佛弟子歧法起造白石像”，以及耀縣博物館收藏的北周保定二年（562）“佛弟子李曇信造釋迦、太上老君及菩薩像碑”。²⁰ 前者於造像碑的主要兩面都雕上佛像，但留一側面給道教神祇；後者由釋迦、老君各佔一主龕，而側面的兩個小龕內則雕一立佛一菩薩。

從魏文朗造像碑可以看出，五世紀之際，北方的信眾已為佛、道神祇的造型發展出一套相互有別的圖像語言。北魏最典型的道教天尊常常是一位戴冠，間或頷下蓄鬚，身著寬袖繫帶大袍，右手上舉執麈尾的形象。北魏後期又添加了一個三腳隱几。這個圖式從此固定下來，傳至唐宋而無重大改變。不過在當時，並不是所有的信眾都清楚佛、道教藝術上的區別。在圖像上互相借用，以至造型混淆，佛、道莫辨的例子比比皆是。這種情況，在文化水平不高的下層信徒中，尤其普遍。耀縣博物館收藏的景明元年（500）

“楊縵黑造像碑”，是一個典型的例子（圖 10）。該碑高 90 厘米，寬 81 厘米，厚 23 厘米。正面開兩個小龕，裡面各雕一主尊二脅侍。右邊的主尊頷下有鬚，戴冠著袍，腰部繫帶，雙手舉至胸前，右手掌心向外，有如佛像的無畏手印。左龕主尊除了雙手交疊於胸前、頷下無鬚這兩處不同外，與上述右龕主尊幾無差別。龕下刻有發願文（圖 11），曰：“景明元年八月卅日，北地郡富平縣楊縵黑為父造石像一區，願眷屬大小，（龍）花三會，愿在初手（首），衣食自然，所愿如意”。後列楊氏一家大小姓名。從發願文看，此碑更接近佛教性質。五世紀末，彌勒信仰風行，“龍華三會，愿在初首”之說，成為當時佛教造像發願文中出現頻率最高的話語之一。但是這裡對參與彌勒華林園龍華三會的嚮往，顯然又與神仙信仰相混合，供養人題名中楊縵黑之子“長生”、“道成”和“道生”之類的名字可以作證。從圖像學的角度觀察，此碑主尊的造型，則又帶有道教色彩。右龕中那位蓄鬚的形象，只能解釋為道教神祇，儘管其手勢仍借用了佛教的造型語言。如此，楊縵黑一家很可能也像魏文朗，在膜拜彌勒的同時也尊崇老君（或天尊）。²¹ 和魏文朗碑不同，楊縵黑造像碑不但反映供養人信仰的複雜性，圖像造型上也佛、道因素混淆不清。顯然，這與楊氏家庭的社會經濟地位息息相關。此碑外形不整，碑陰粗糙未經加工，人物雕刻拙稚，銘文不工，字與字間隔沒有規律；無疑，乃社會下層信徒所建。

進入北周和北齊，最初於魏文朗造像碑所見的佛、道並坐圖式依然在下層信眾中流行。耀縣博物館收藏的武成元年（559）“絳氏家族合諸邑成員造像碑”給我們提供了當時北方下層信眾更為錯綜複雜的宗教信仰和藝術活動的情況（圖 12）。此碑高 177 厘米，寬 80 - 74 厘米，厚 33 - 28



厘米。碑陽佔突出地位的是大小一致的兩個尖拱龕及坐於其中的主尊(圖 13 - 14)。左邊是老君或天尊，身著道教尊像常見的寬袖袍，寬大的下擺垂下座位，向兩邊撇出，形成圖案化的效果。額下蓄有三綖長鬚；其所戴之冠，比前述例子更清楚地顯示，幘上插有橫撇簪導，樣式類似北朝官吏所戴之小冠，²² 這是北朝道教尊像所戴最典型的冠式。右龕主尊為釋迦佛，著雙領下垂式袈裟，衣紋刻畫複雜，明顯有別於道像直平階梯式的處理方式。但二者垂覆座下的下擺衣褶則完全一致。有趣的是，佛、道兩位主尊都是裸露右足，呈半跏趺坐之姿；雙手則都施無畏、與願印。而佛像造型的乖背之處也可從其頭頂之蓮花冠而非肉髻看到。兩個主龕的上方，圖像豐富，有瓦脊齊整的廟堂，交纏戲珠的龍，飄逸舒展的飛天，以及左右兩座佛塔。主龕的下方正中，是一個由龍及迦陵頻伽鳥護衛的博山爐。左右兩位騎馬供養人，身旁有題名：“父絳荀子乘馬時”(右)、“父絳阿黑乘馬時”(左)。底下刻有三排共約三十位供養人。從題名看，他們全都是絳姓家族成員。

和碑陽佛道混合的表現不同，碑陰是壓倒性的佛教內容(圖 15 - 16)。主龕內是一佛二菩薩。須彌座右側小供養人旁有題名：“沙彌化生”。方形龕頂三重帷幕之上，鐫有鹿、團花及飛天等裝飾。龕兩側各刻三層供養人像。據題名，上兩排全是比丘尼及僧人。第三排四個供養人分別是(右起)“都邑主張男引”、“像主田嘆洛”、“像主惠豫姬”、“都邑主惠回好”。在這之下另刻有三列共三十位分屬於惠、楊、劉、張、田、緱、李、游、王、任、魏、驢等十二個姓氏的供養人像。其姓名前的稱號顯示，他們都是民間結社“義邑”的成員。“邑主”顯然是邑社裡地位僅次於“都邑主”的角色，具有這兩個稱號的供

養人，與“像主”一道，都被特別安排在線刻屋形龕中。

此碑較窄的兩側也雕刻有圖像。左側尖拱龕內雕一戴冠、執麈尾的道教神祇，其服飾姿勢是典型的北朝道教神像模式，沒有一絲佛教圖像的影響在內(圖 17 - 18)。龕上所刻兩株枝葉交接的銀杏讓人聯想到漢代畫像裡的“連理樹”。龕下刻四排十六位供養人。第一排只有中間的題名依稀可辨：“道士□神慶”。底下則全是姓氏不同的“義邑”成員。刻於碑上部的發願文只有開頭部分殘存：“武成元年，歲次己卯十月乙酉八月八日壬辰，合諸邑……”²³ 碑右側上部刻一佛二菩薩(圖 19 - 20)。方形龕及佛的造型與碑陰所見幾乎完全一致。龕下刻一對獅子。再下面為五排約二十位不同姓，但同屬於邑社的供養人像。兩位“邑主”之像與眾不同地立於線刻屋形龕內。

以上的觀察或可讓我們獲得如下的印象。首先，這通佛、道混合造像碑的修建乃一百多位來自不同姓氏，具有不同宗教背景的下層信眾同心合作的結果。在建碑過程中，僧、尼和道士扮演了重要的角色，他們的形象及名字因而在碑上佔據突出的位置。同樣地位特殊的還有邑社的領導人“都邑主”和“邑主”以及“像主”。其次，一般認為流行於北朝的“義邑”是以佛教《提謂波利經》為基本信仰的民間宗教團體；此碑證明，當時的許多“義邑”組織也崇奉道教，或佛、道並信。²⁴ 純由邑社成員資助建造的北朝佛、道混合造像碑，還可以舉臨潼博物館藏神龜元年(518)邑子七十一人造像碑，以及耀縣博物館藏西魏大統十四年(548)“合諸邑子七十人造大道如來三聖像(碑)”。²⁵ 再次，雖然這一百多人從整體上看是一個集體，但似乎又分成幾個小群體，各自負責造像碑四個面中的一面。或許，



我們還可以進一步推斷，造像碑各面的圖像，是應那些跟此面關係密切的供養人的要求而設計的。僧、尼與道士的姓名分別出現於雕刻佛像和道像的兩個不同的碑面上；從圖像上看，這兩面釋迦、老君（或天尊）的造型乾淨利落而互相無混同之感。可以認為，至少這些僧、尼與道士是意識到兩教在教義和神祇造型上的差異的。然而，對一般的百姓來說，這種差異似乎沒有太大意義。他們或者不甚明了，或者根本不在乎，甚至是故意混同兩者間的區別。由此，我們看到造像碑與絳氏家族密切相關的那一面，道釋神祇並肩而坐，老君（或天尊）施無畏、與願印，釋迦則頭戴蓮花冠。佛、道兩教不但在信仰上被視為同一，圖像上也是你中有我，我中有你。

在南北朝之際，佛教經過數百年的耕耘，已深深植根於中國土壤，早期它對中國傳統思想的依附遷就已不復見。其思想中與儒、道相衝突的地方日益突顯，與道教為爭奪皇室及民眾的支持而產生的摩擦也愈加激烈且公開化。在宗教教義和藝術上，佛、道互責對方偷竊的聲音也時有所聞。與南朝僅限於激烈的義理之辯不同，北朝佛、道兩教的鬥爭更多是訴諸強力。佛教方面在北魏太平真君七年（446）和北周武帝建德三年（573）兩次遭受沒頂之難，儘管政治和經濟上的因素是“滅法”的主要原因，但宗教間的激烈鬥爭也起了推波助瀾的作用。佛、道兩教的關係，比歷史上任何時候都要緊張。²⁶

然而，由上述魏文朗家族、楊纓黑一家，絳氏家族合諸邑成員所建的這三通造像碑，以及另外一些北朝佛、道混合石刻造像反映出來的情況，卻與正史所記有很大出入。在這裡見不到劍拔弩張的鬥爭，甚至難以嗅到相互排斥的氣息。親密無間的不光是信仰不同的宗教結社和家族，連沙門和道士也攜手合作，互敬互拜對方的神

祇。這些造像碑都是一些不佔據話語權利，也不處在社會主流的普通大眾所建。上層社會有關佛、道優劣的話題對他們來說毫無吸引力。他們所感興趣的只是“長生”，或者參與“龍華三會”，成佛成仙。的確，在釋迦、老君（或天尊）並坐那樣的圖式中，佛、道兩教已不止是法國漢學家Kristofer Schipper所說的“姊妹宗教”那樣的關係，²⁷而簡直是化為同一種信仰了。藝術史的事實證明荷蘭漢學家許理和二十多年前所說言之有理：“很多時候，我們只能觀察最高層的佛教和道教，即那些宗教的專業人士及其撰寫的東西，它們猶如兩座金字塔的兩個尖頂——也許這種事實常常桎梏著我們。我們或許應該考慮到以下的可能性，即在底層這兩座金字塔漸漸重疊，融和為一種差別不大的俗宗教；而在它們的根基處，這兩個體系已在很大程度上匯合為沒有區別的大眾信仰和實踐了。”²⁸

在中國歷史上，文化時尚的形成，往往得力於精英階層的倡導和不遺餘力的推動。有時統治階級的偏好和介入，也能左右大眾的趣味。然而，在稍後形成的所謂“三教合流”的思想風尚上，北朝底層大眾的實踐，卻不能不說是巨大的推手之一。



注釋

- 1 有關知識精英或士大夫宗教的定義和討論，參見許理和，《佛教征服中國》，萊頓，1972，第一章，“緒論”。
- 2 王淳的原文為：“近世道士取活無方欲人歸信乃學佛家製立形像，假號天尊及左右二真人置之道堂，以憑衣食。梁陸脩靜，亦為此形。”見《大正新修大藏經》52，頁185b註。這段話被很多現代學者所引，成為道教摹仿佛教藝術的有力證據。本文作者另有專文討論道教神像圖式的源頭與發展過程，批評流行的道教摹仿佛教說。參見Liu Yang, “Origins of Daoist Iconography”, *Ars Orientalis*, XXXI (2001): 31-63.
- 3 關於“一般知識、思想與信仰的世界”提法與討論，參見葛兆光，《中國思想史》，復旦大學出版社，1998，導論。
- 4 對此碑的討論，參見本文作者另外的文章：Liu Yang, “Wei Wenlang bei: The Earliest Extant Buddhist / Daoist Votive Stele in China”, *TAASA Review* (Art Gallery of New South Wales), vol. 6, no.1, March (1997): pp. 8-10; “Manifestation of the Dao: A Study in Daoist Art from the Northern Dynasties to the Tang (5th-9th Centuries)” Ph.D diss., SOAS, University of London, 1997, pp. 121-26.
- 5 石松日奈子，“陝西省耀縣藥王山博物館所藏‘魏文朗佛道造像碑’年代—北魏始光元年銘再檢討”，《佛教藝術》，240（九月），頁13-32。
- 6 北朝這一類下層信眾所建的造像碑，現在很難判斷那面是碑陽，那面是碑陰。為方便起見和不至於混淆，本文遵照張燕的說法。
- 7 張燕將釋迦左手、Stanley K. Abe 將兩像的左手都認作是施與願印。但仔細觀察，這種說法顯然有誤。參見陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，頁124；Stanley K. Abe, “Heterological Visions: Northern Wei Daoist Sculpture from Shaanxi Province”, *Cahiers d'Extreme-Asie*, 9 (1996-1997): 69-83, p. 73.
- 8 發願文釋讀，遵照張燕、趙超有關此碑的“碑文著錄”，標點為著錄者所加，本文作者有所修改。參見陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，頁124。
- 9 見張硯，“中國陝西省耀縣碑林（一）：藥王山雕像碑”，《佛教藝術》，205 (12/1992), 頁87；Dorothy C. Wang, “The Beginnings of the Buddhist Stele Tradition in China”, Ph.D. diss., Harvard University, 1995, p.14; Stanley K. Abe, p. 74.
- 10 陸增祥（清），《八瓊室金石補正》，北京：文物出版社，1985，頁142-44.
- 11 丁明夷，“從強獨樂建周文王佛道造像碑看北朝道教造像”，《文物》，3（1986），頁52-62。文中將碑陽左右下角兩尊線刻形象解說為佛、道神祇，更是缺乏根據。從圖像上看，這兩身造像完全沿用佛教的造型，左側像旁有銘文：“弟子何敬周造釋迦像，願一切法界眾生早得作佛”；右側像銘文：“為法界眾生敬造”，這一切都看不出與道教有任何關係。而且，造像題名：“何敬周”，顯示它們與立碑人強獨樂無關，很可能是後人加刻的。
- 12 如北魏太和初年“佛道弟子張興造”佛坐像，見松原三郎，《中國佛教雕刻史》，吉川弘文館，1966，圖34。
- 13 見松原三郎，同上，圖43a及137，另見《文物》，1992年第二期，70頁圖3。
- 14 陸增祥，同上，第114頁。
- 15 見張硯，同上；Dorothy C. Wang, 同上, pp. 39-41. Stanley K. Abe 也將“道女”視為道徒，同上，頁75。
- 16 韓偉、陰志毅曾將這兩個形象解釋為釋迦、多寶像，見其文章，“耀縣藥王山的佛道混合造像碑”《考古與文物》，5（1984），頁46。

- 17 於造像碑主龕刻維摩詰、文殊正面並肩坐像，也是北朝表現《維摩詰變相》的佛教圖像之一，如Arthur M. Sackler Gallery, Washington D.C.收藏的一尊北朝小型造像碑所見；參見 Liu Yang, 1997, 同上, vol. 2, pl. 70.
- 18 關於璽尾的討論，參見 Liu Yang 2001, 頁 50-53。
- 19 見 Liu Yang, 2001, pp. 32 & 35, figs. 1, 2 & 5.
- 20 見 Liu Yang, 1997, 圖 174-82.
- 21 韓偉、陰志毅在《耀縣藥王山的道教造像碑》一文中，把這兩個形象都解釋為道教神祇，見《考古與文物》，5（1984），頁 18。張燕持相同意見，頁 127。Stanley K. Abe 覺得左邊的主尊可能右手執物，而右邊的主尊雙手施無畏和與願印，因此，左邊的是道像，右邊的是佛像。同上，頁 76。
- 22 類似的例子可在河南鄧縣出土的畫像磚，以及洛陽寧懋墓石刻人像中見到。
- 23 參見張燕、趙超有關此碑的碑文著錄與描述。同上，頁 138。
- 24 這部由北魏文成帝時沙門曇靖所撰之經，將佛教的五戒與儒家的五常，陰陽家的五行、五方和五臟相比附，乃是一部融和三教的著作。參見卿希泰主編，《中國道教史》，四川人民出版社，1996，卷一，頁 462-63。
- 25 見 Liu Yang, 1997, 同上，圖 138-46, 147-55.
- 26 關於南北朝佛、道鬥爭與融和的情況，參見許理和，同上，第六章；卿希泰主編，同上，第4章，頁 398-566；葛兆光，同上，第6節，頁 426-50；Kristofer Schipper, "Purity and Strangers: Shifting Boundaries in Medieval Taoism", *T'oung Pao*, 80 (1994): 61-81；Livia Kohn, *Laughing at the Tao: Debates among Buddhists and Taoists in Medieval China*, New Jersey: Princeton University Press, 1995, Introduction pp. 3-46.
- 27 Kristofer Schipper, 同上，頁 63.
- 28 Erik Zürcher, "Buddhist Influence on Early Taoism: A Survey of Scriptural Evidence", *T'oung Pao*, No. 66, 2 (1980): 84-147, p. 146.



圖1 魏文朗佛、道造像碑，北魏始光元年（424），碑陽，高132厘米，寬72-66厘米，厚30厘米。耀縣博物館收藏。攝影：本文作者。
Fig. 1 Buddhist / Daoist stele dedicated by Wei Wenlang family (view of the front), dated 424. Height 132 cm, width 72-66 cm, thickness 30 cm. Collection of the Yaoxian Museum, Shaanxi Province. Photograph by the author.

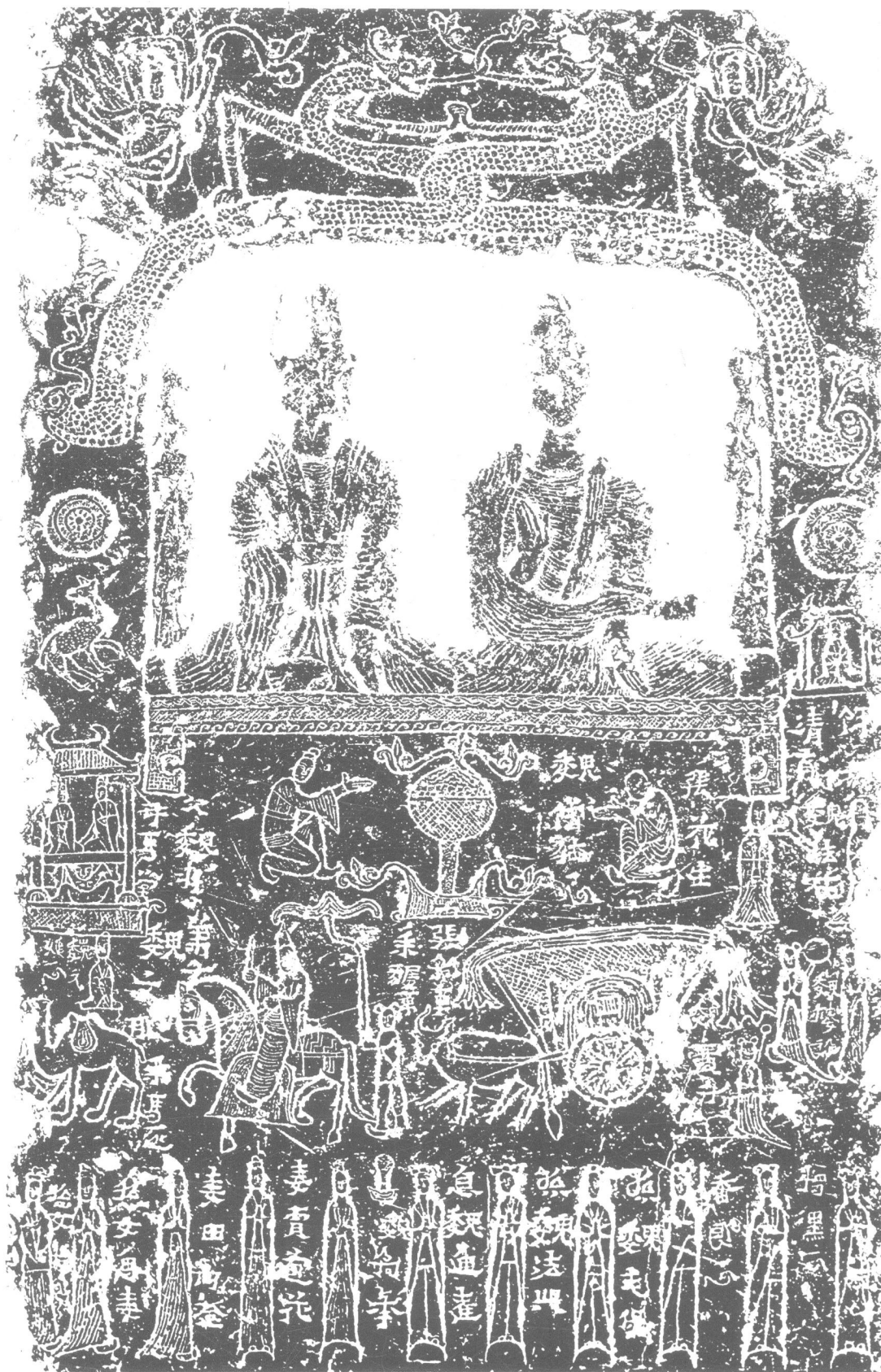


圖2 魏文朗佛、道造像碑，碑陽拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一。
Fig. 2 Ink rubbing of the front side of Wei Wenlang stele.

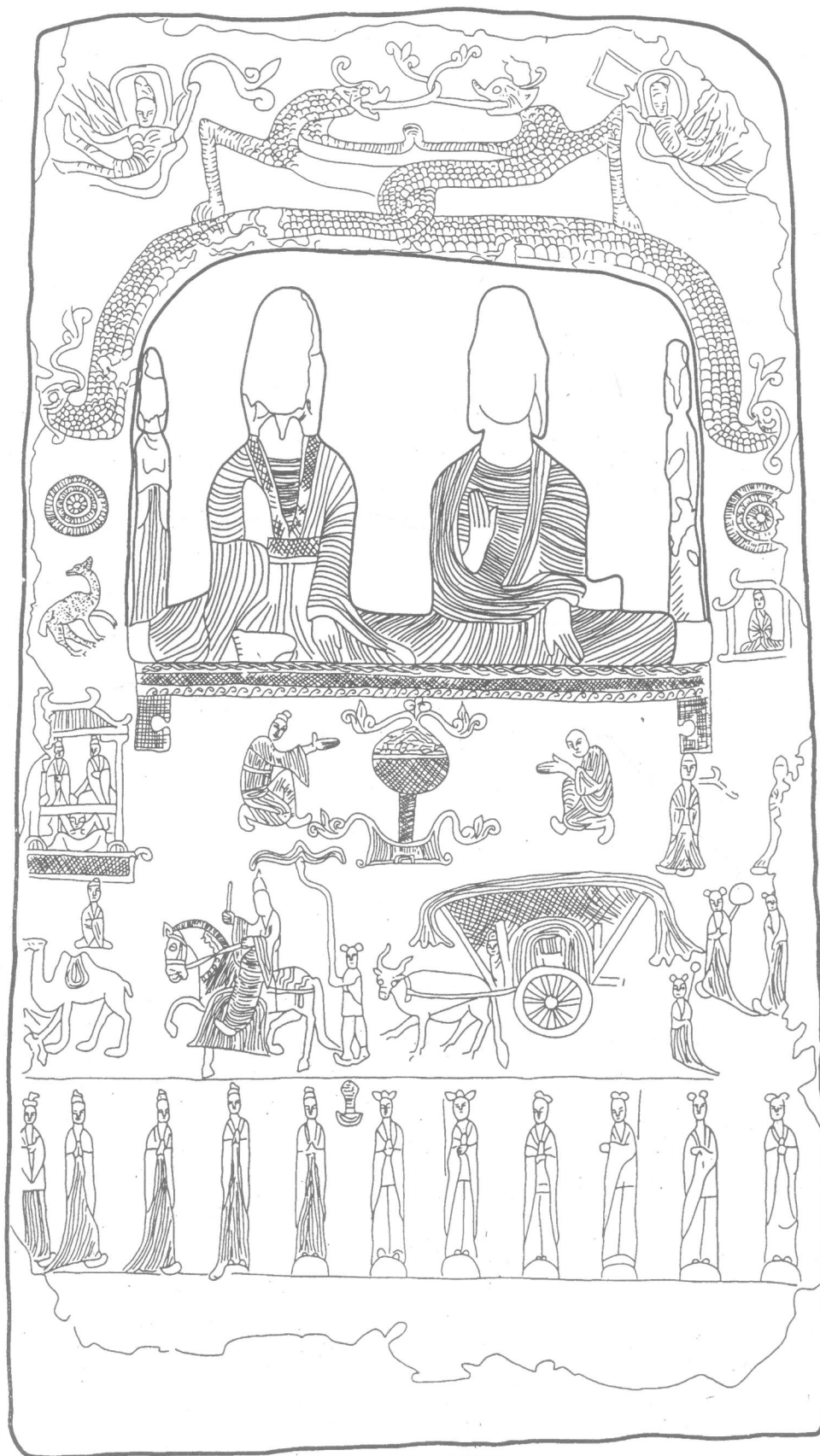


圖3 魏文朗佛、道造像碑，碑陽線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖六。
Fig. 3 Line drawing of the front side of Wei Wenlang stele.



圖4 魏文朗佛、道造像碑，碑陰拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖二。
Fig. 4 Ink rubbing of the reverse of Wei Wenlang stele.

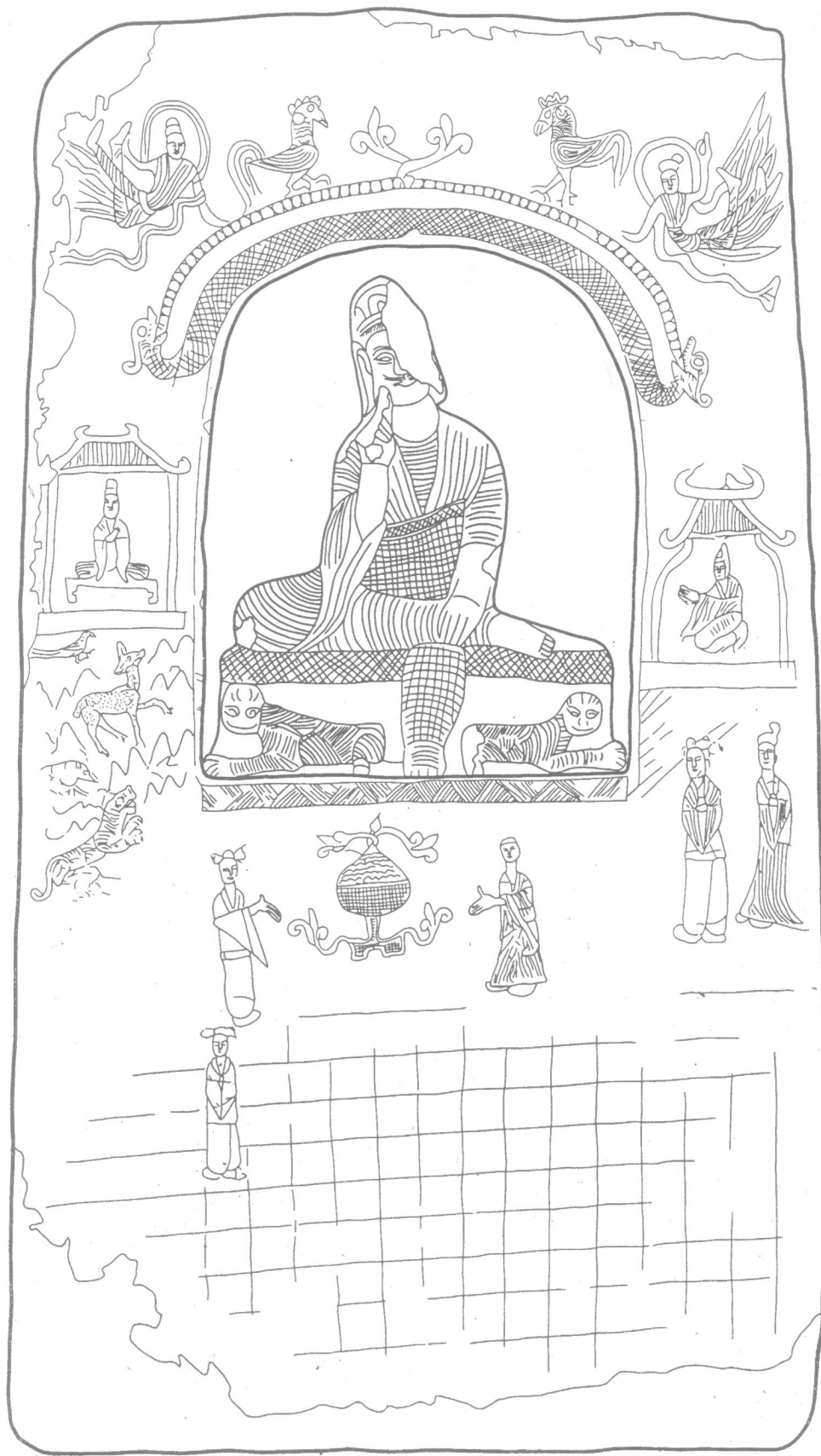


圖5 魏文朗佛、道造像碑，碑陰線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖七。
Fig. 5 Line drawing of the reverse of Wei Wenlang stele.

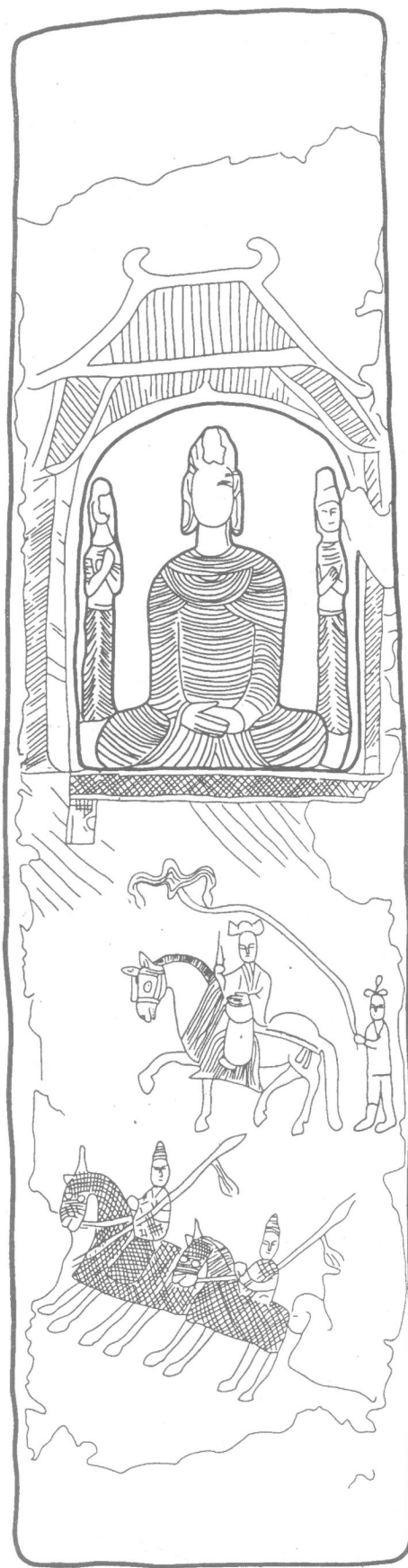
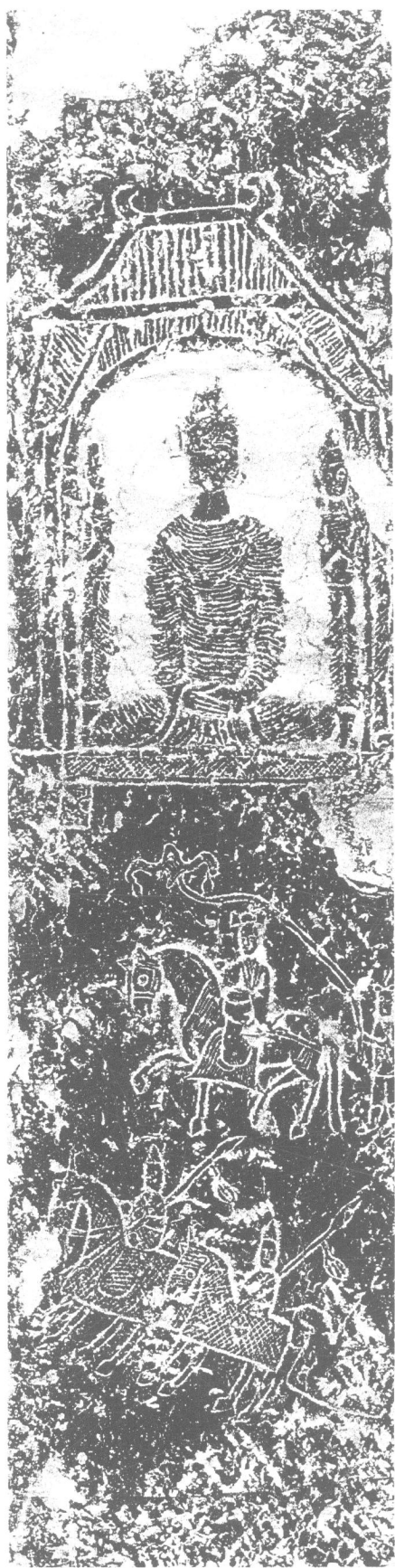


圖6 魏文明佛、道造像碑，碑右側拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖三。
Fig. 6 Ink rubbing of the right side of Wei Wenlang stele.



圖7 魏文朗佛、道造像碑，碑右側線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖八。
Fig. 7 Line drawing of the right side of Wei Wenlang stele.

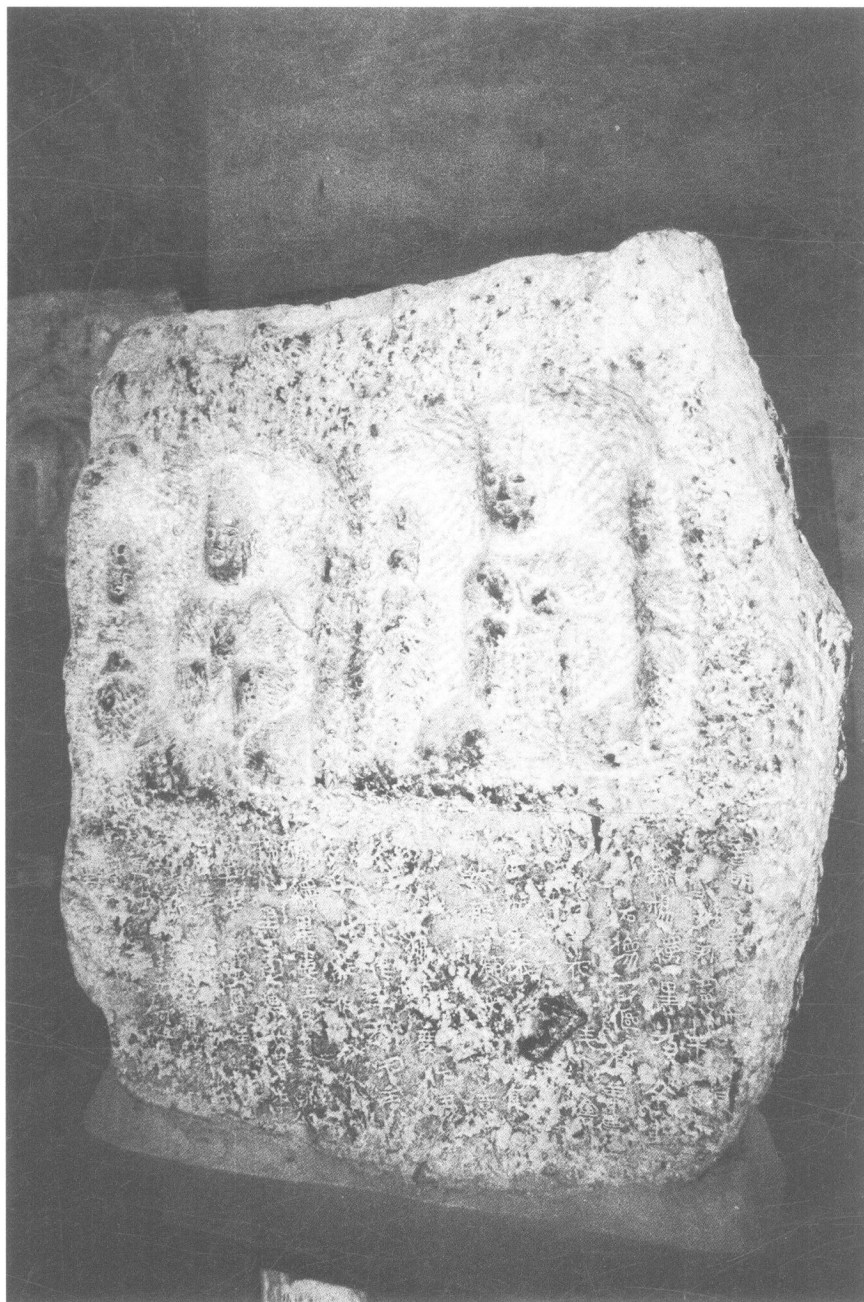


圖8 魏文朗佛、道造像碑，碑左側拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖三。
Fig. 8 Ink rubbing of the left side of Wei Wenlang stele.



圖9 魏文朗佛、道造像碑，碑左側線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖八。

Fig. 9 Line drawing of the left side of Wei Wenlang stele.



圖10 楊曼黑佛、道造像碑，北魏景明元年（500），碑陽，高90厘米，寬81厘米，厚23厘米。耀縣博物館收藏。攝影：本文作者。

Fig. 10 Daoist / Buddhist stele dedicated by Yang Manhei family (view of the front), dated 500. Height 90 cm, width 81 cm, thickness 23 cm. Collection of the Yaoxian Museum, Shaanxi Province. Photograph by the author.

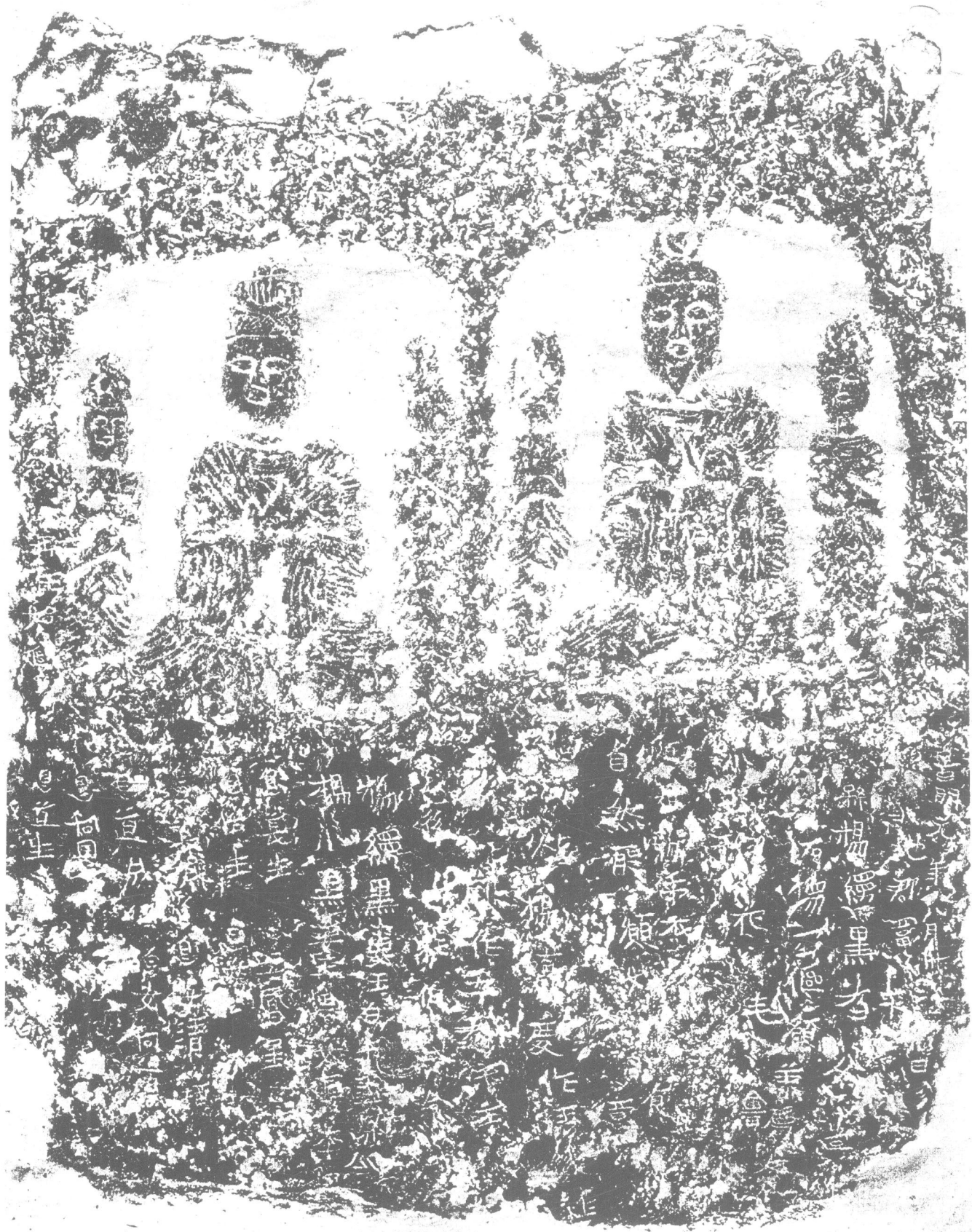


圖11 楊曼黑佛、道造像碑，碑陽拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖四十七。
Fig. 11 Ink rubbing of the front side of Yang Manhei stele.



圖 12 絳氏家族合諸邑成員佛、道造像碑，北周武成元年（559），碑陽，高 177 厘米，寬 80-74 厘米，厚 33-28 厘米。耀縣博物館收藏。
攝影：本文作者。

Fig. 12. *Fodao* stele dedicated by Jiang clan and *yi* society members, dated 559. Height 177 cm, width 80-74 cm, thickness 33-28 cm. Collection of the Yaoxian Museum, Shaanxi. Photograph by the author.

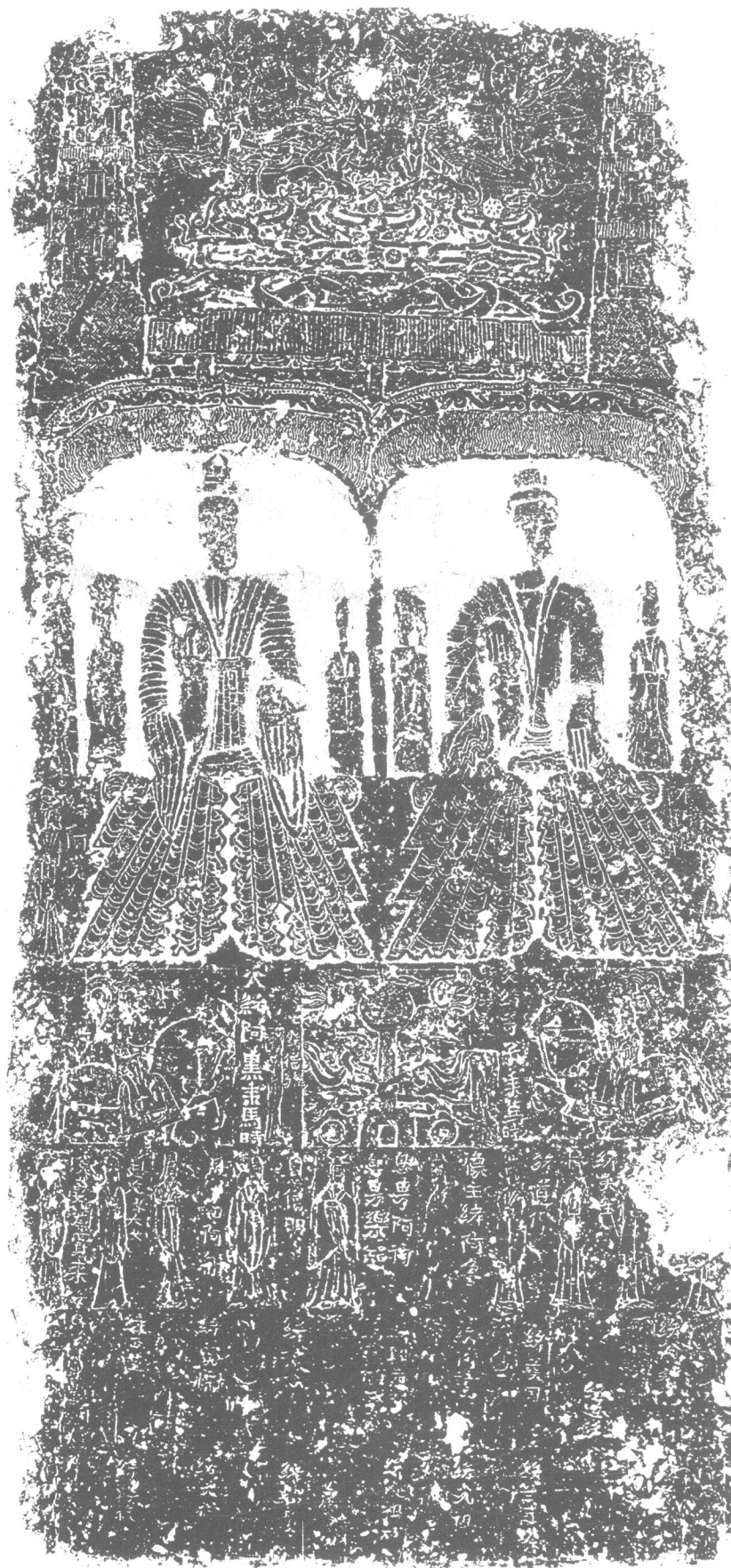


圖 13 絳氏家族合諸邑成員佛、道造像碑，碑陽拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百零六。
Fig. 13 Ink rubbing of the front side of Jiang clan stele.

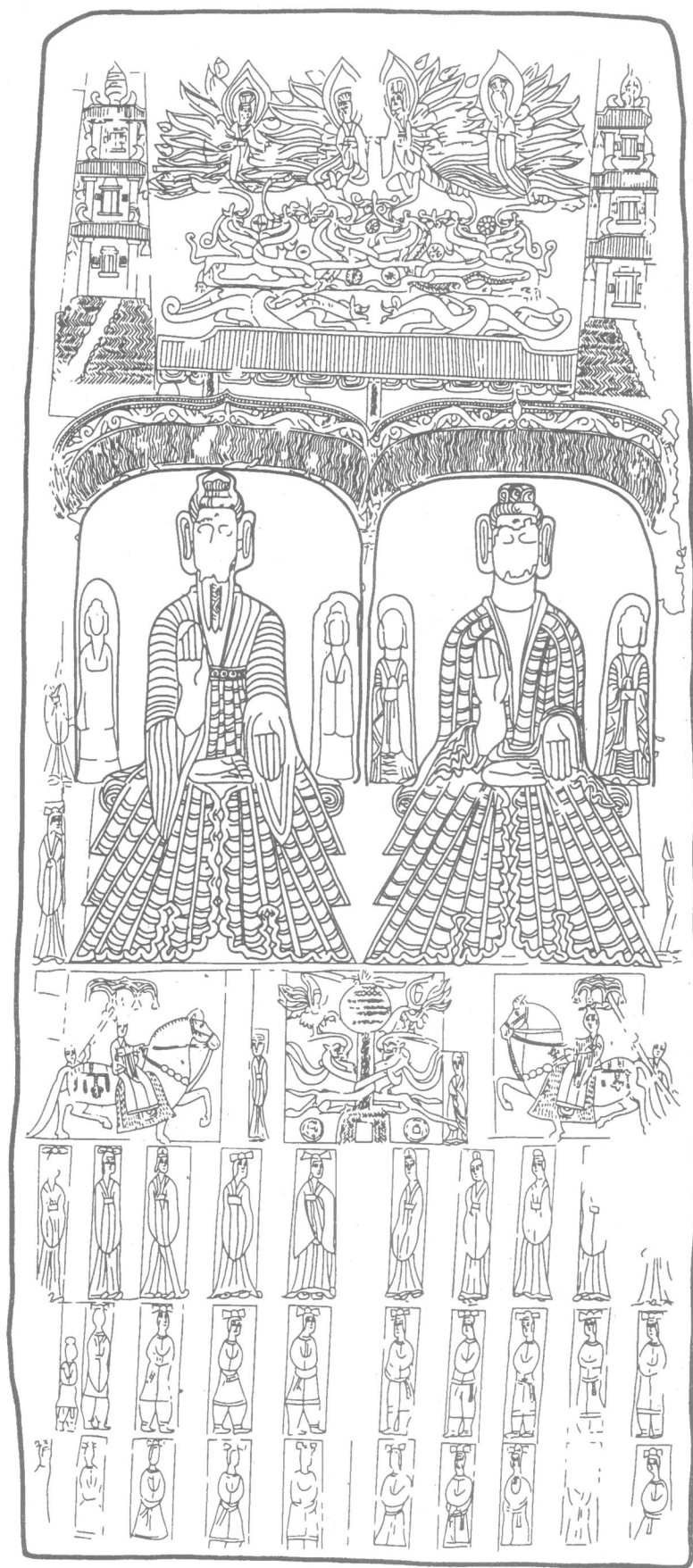


圖 14 絳氏家族合諸邑成員佛、道造像碑，碑陽線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百零九。

Fig. 14 Line drawing of the front side of Jiang clan stele.

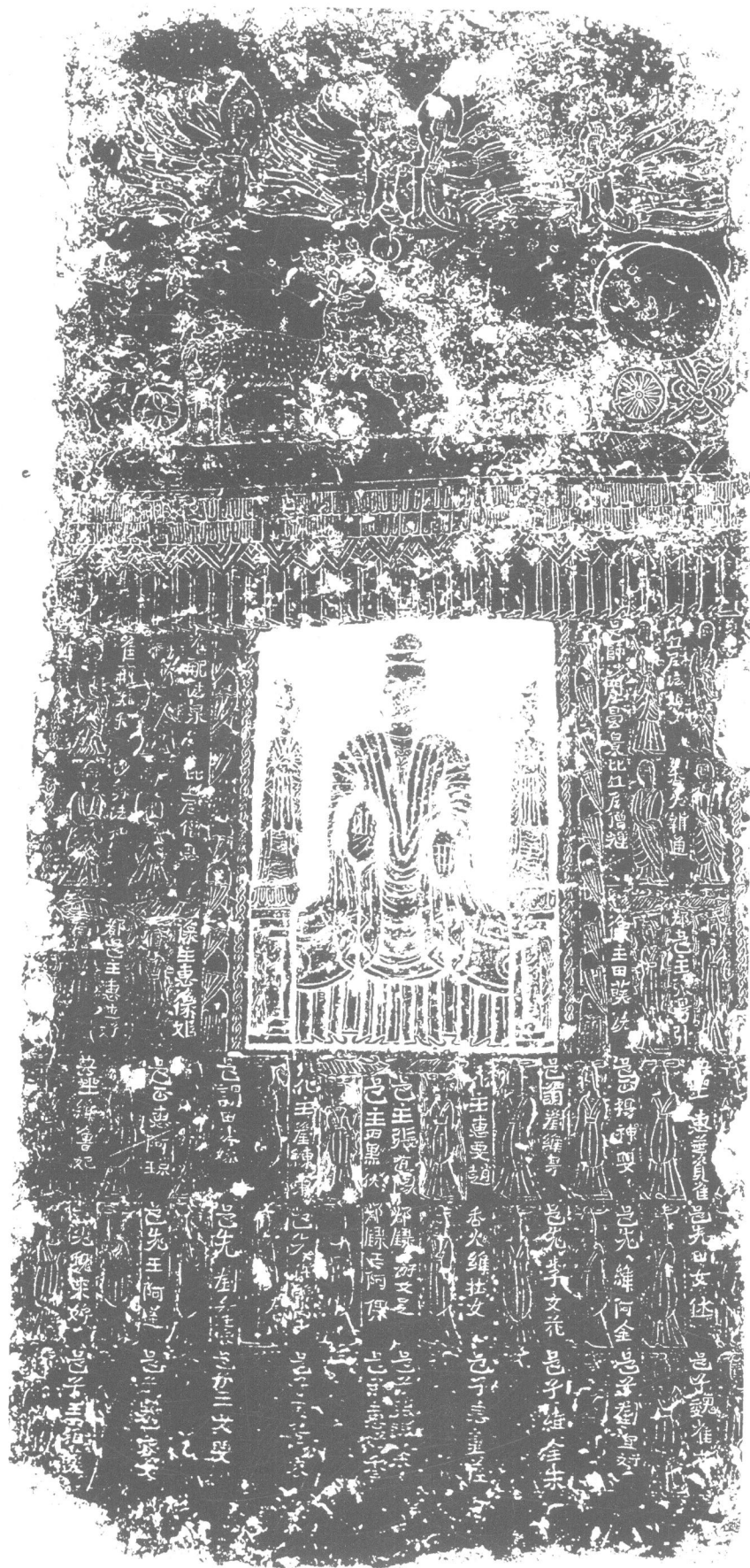


圖 15 絳氏家族合諸邑成員佛、道造像碑，碑陰拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百零七。

Fig. 15 Ink rubbing of the reverse of Jiang clan stele.

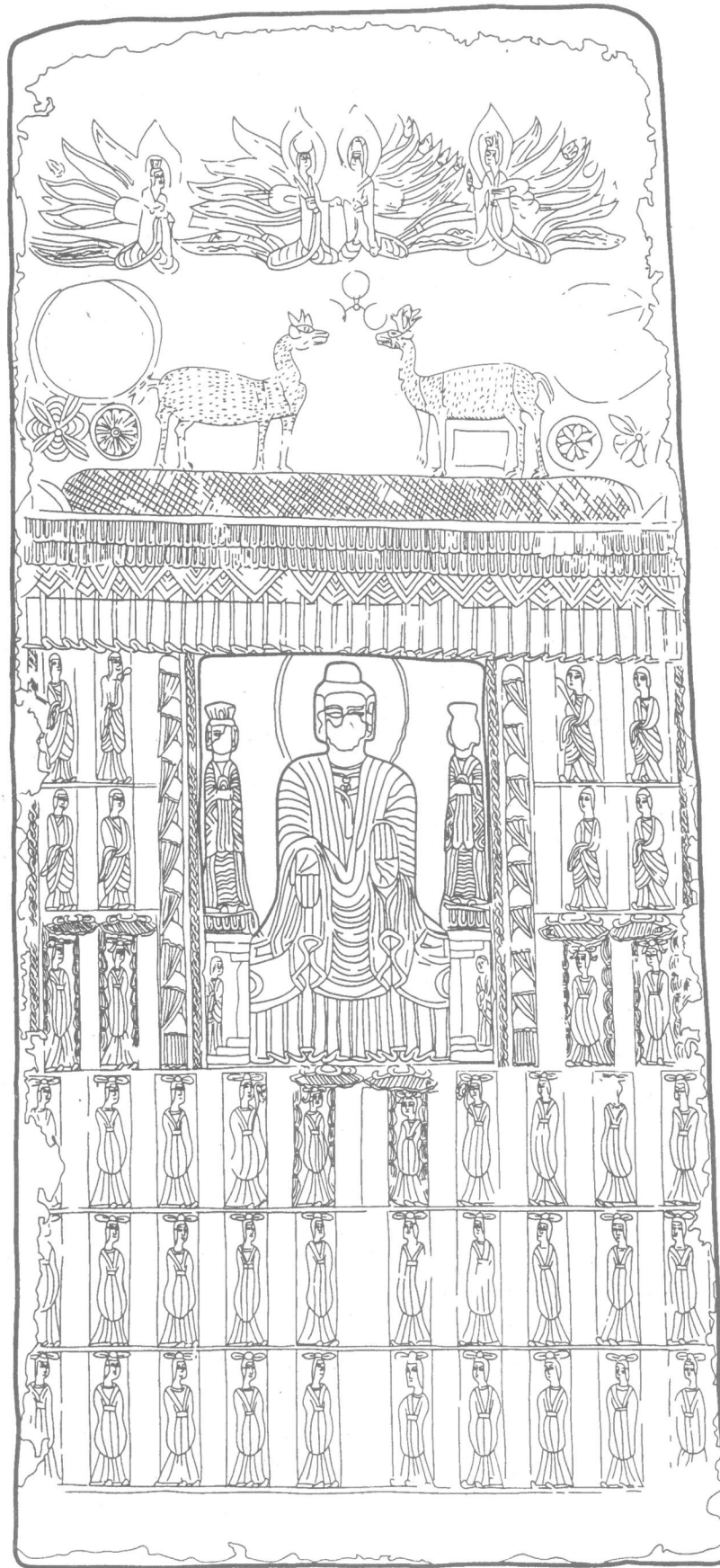


圖 16 絳氏家族合諸邑成員佛、道造像碑，碑陰線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百一十。

Fig. 16 Line drawing of the reverse of Jiang clan stele.

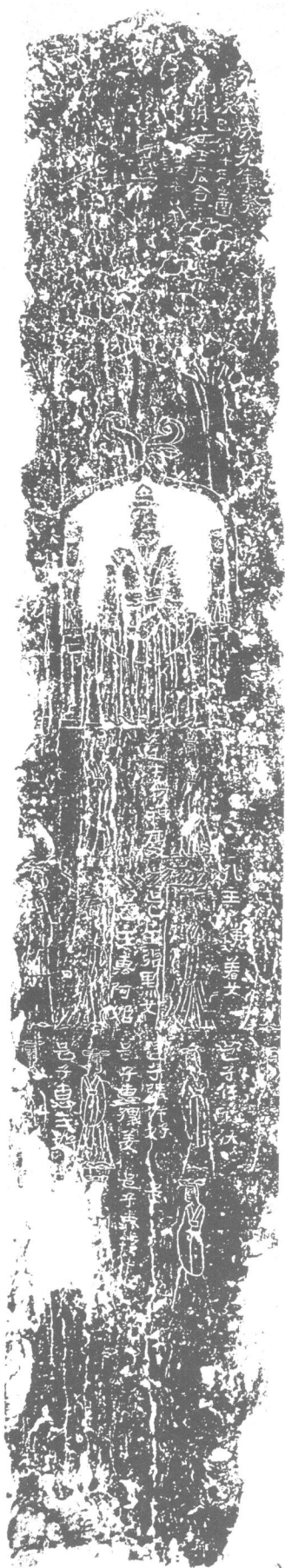


圖 17 絳氏家族合諸邑成員佛、道造像碑，碑左側拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百零七。

Fig. 17 Ink rubbing of the left side of Jiang clan stele.

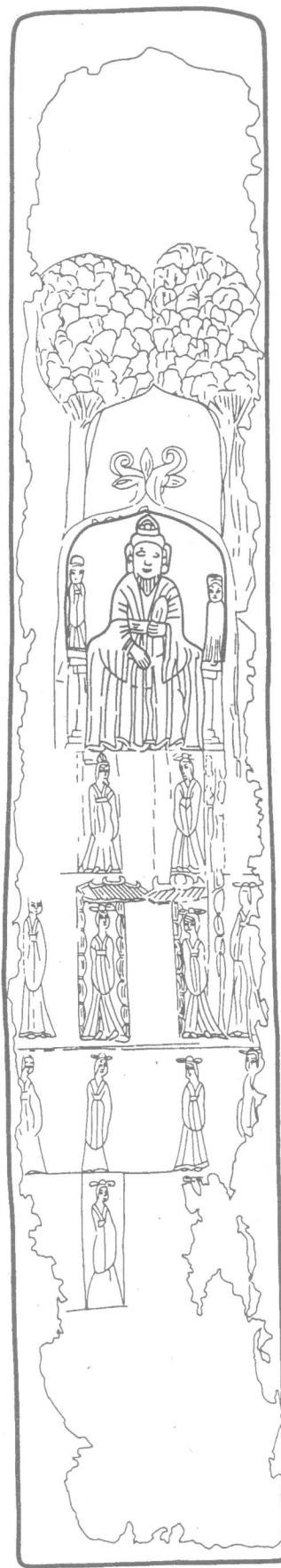


圖 18 絳氏家族合諸邑成員佛、道造像碑，碑左側線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百一十。

Fig. 18 Line drawing of the left side of Jiang clan stele.



圖 19 絳氏家族合諸邑成員佛、道造像碑，碑右側拓本。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百零六。

Fig. 19 Ink rubbing of the right side of Jiang clan stele.

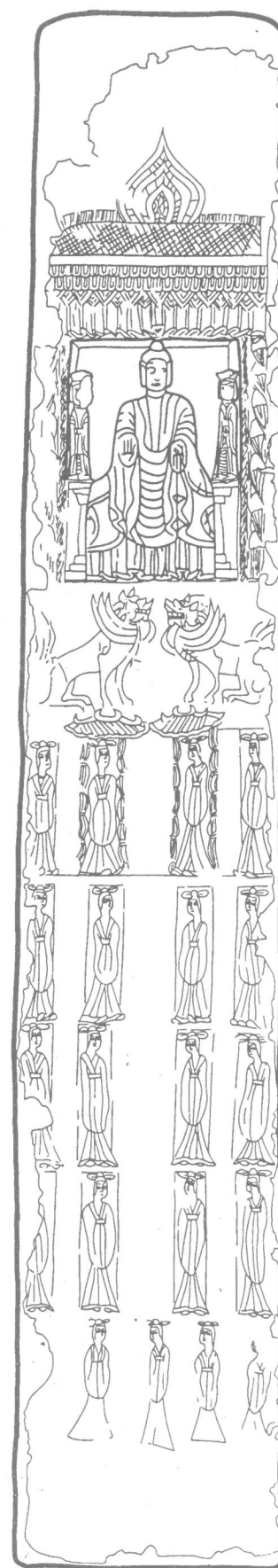


圖 20 絳氏家族合諸邑成員佛、道造像碑，碑右側線描圖。採自陝西省耀縣藥王山博物館等編，《北朝佛道造像碑精選》，天津古籍出版社，1996，圖一百零九。

Fig. 20 Line drawing of the right side of Jiang clan stele.

Sakyamuni and Laojun Seated Side by Side: Catching a Glimpse of the Northern Dynasties' Buddhist / Taoist Relationship from a Popular Iconography

Art Gallery of New South Wales, Sydney Liu Yang

The Northern and Southern Dynasties (5th – 6th C.) was a significant moment in the history of Chinese thought, in which Confucianism, Taoism and Buddhism competed with one another for popularity and official approval. This was also a period in which they influenced one another and underwent synthesis. In the past, scholars of the history of ideas emphasized information relevant to the intellectual élite, and the Chinese classics. They noted conflicts and struggle in the upper echelons of society, but overlooked the fact that on the periphery of the country, followers of different religions were happily co-existing. As a result, the development of a complex relationship between various sects, which should have occurred against a broader background of multi-level followers, was often instead limited to a small circle of the intellectual élite that included cultured Buddhist and Taoist clergies.¹ The situation is rather similar in religious art. At that time, Buddhists and Taoists were vigorously engaged in the making of religious images. Adherents of both religions were used to adapting or borrowing each other's modeling methods and furnishing techniques. This was so common that it became "a convenient way" in their process of image making. Accusations of stealing the ideas of others were incessant and intellectual rhetoric was widely quoted. For example, in *Discussion on Three Religions*, Wang Chun accused Taoist practitioners of imitating Buddhists in their icons. His words were in turn quoted by the eminent monk Daoxuan (596-667) of the Tang dynasty, in his *Guang Hongming Ji* (The Anthology to Magnify and Illuminate the Dharma), and became concrete proof that Taoist art imitated Buddhist art.² Nevertheless, questions remain. Can the information given by the intellectual élite, and the other received texts adequately reflect the complete and true social phenomena of the Northern and Southern Dynasties? What was the broader background against which Buddhist and Taoist ideas and iconography

intermingled, and what were the foundations that gave rise to such a background? Beyond the society dominated by the ideologies of the élite and the texts known to us, what was the other "world of general knowledge, ideas and beliefs" like?³ What kind of impact did this world impose on the progress of the history of thought, and art?

This essay will examine several stelae depicting Sakyamuni and Laojun (deified Laozi) or Tianzun (Taoist Supreme Deity), seated side by side, that combined Buddhist and Taoist ideas and iconography. The unique religious pictorial scenes, dedicatory inscriptions, and names on these stelae give one much food for thought. After a careful iconographic reading of these stelae, this essay will analyze the complicated religious beliefs of the common people in the north in the 5th to 6th centuries, and the impact of this situation on the choice of artistic forms and composition of imagery. The study of these regional stelae, that have hitherto been regarded as works of low artistic value, supports the point that a true and complete history of thought was not moulded solely by the intellectual élite, and the classics.

The first stele under discussion is the *Fodao* stele dedicated by Wei Wenlang family, in the collection of the Yaodian Museum, Shaanxi Province, dating to the 1st year of the reign of Shiguang (424) of the Northern Wei dynasty (Fig.1).⁴ This is the earliest extant religious pictorial stele of the Northern Dynasties, although some scholars have cast doubt on the authenticity of the date incised on the stele.⁵ The stele stands 132 cm high, 72-66 cm wide and 30 cm thick, and is dominated on its front by an arched niche carved on the upper section.⁶ Inside the niche, two principal figures are seated side by side upon a rectangular *ta* or bench, flanked by two attendants, each with hands raised in adoring attitude. The two principal figures have been defaced, but they seem to wear a beard, and their garments and seated



postures are recognizable. The figure on the right wears a monk's robe covering an undergarment. One side of the edge of his drapery cascades down and drapes over the left arm that hangs down and touches the knee. His right hand is raised in the gesture of *abhaya mudra*. This is undoubtedly a figure of the Buddha Sakyamuni. The figure on the left shares the Buddha's posture, yet he wears a beard and a Han style Chinese robe with long sleeves, which folds across in front and is fastened by a strap around the waist. He raises his right hand, as if holding something, and his left hand, like that of the Buddha, hangs down and touches his knee.⁷ The top of the niche is decorated with a pair of coiled dragons, and a pair of soaring *apsaras* is found in the upper corners of the stele. Both sides of the niche are furnished with medallions, deer and an architectural framework with seated donors. Immediately beneath the niche is a *boshan* incense burner flanked by devotees kneeling on one knee. The donor on the right is obviously a monk. The name "Wei Sengmeng" incised in front of him seems to suggest his identity as a monk. The two names "Wei You, the father" and "Ma Tang, the mother" incised beside the pavilion-like enclosure on the far left must be those of the two figures seated inside. Underneath, there is a picturesque procession of donors arranged in a row together with animals. The inscription beside the oxcart reads, "Zhang Azhong riding on a cart", and that in front of the rider reads, "The disciple Wei Wenlang on horseback in a state of whole-hearted devotion". At the very bottom is a crowd of donors, six men on the right and five women on the left, with a small *boshan* incense burner in the middle. The inscription identifies them as the sons, daughters-in-law and children in the Wei family.

On the other side of the stele, a figure is sitting on a square lion throne, with two fingers of his right hand touching his cheek and his right leg bending over his left knee. Although his robe and hat are not standard

Buddhist clothing, he appears in what is known as the "contemplative pose", generally reserved for Sakyamuni before his enlightenment, or for Maitreya in Tushita Heaven. Dragons, cocks, pearl patterns and flying figures adorn the top of the arched niche. On both sides of the niche are architectural frames with figures, birds, and animals (deer, boar and tiger) shown roaming in mountains. Beneath the niche is a *boshan* incense burner flanked by two figures, a monk and a lay disciple. Next to them are two donors whose identities are revealed by the inscription "Daonü (daughter of the Tao) and Changsheng (longevity) with whole-hearted devotion". In the lower section of the stele is a dedicatory inscription: "In the 1st year of Shiguang, the faithful Buddhist disciple Wei Wenlang of Sanyuan County, Beidi province . . . made a *fodao* stele, for the benefit of all men and women of the household, wishing that all illness will be cured naturally, that all descendants will be prosperous, and that all wishes will be fulfilled . . . Such activity will be praised by later generations."⁸ The dedicatory inscription is followed immediately by a donor figure and an inscription which reads, "The son-in-law Xiao Changsheng [declares] his wholehearted devotion to Buddha." The names of six donors with the surname Wei are engraved on the right.

On the two lateral sides of the stele are roofed niches and images. The niche on the right contains a seated figure wearing a Buddhist robe, with hands in a meditation gesture. Below him are two rows of donors on horseback. Each of the two niches on the left contains a principal figure flanked by two attendants. The seated figure in the upper niche resembles the capped and bearded deity on the front of the stele.

This stele, commissioned by the Wei Wenlang family, is one of the most meaningful religious stone sculptures of the Northern Dynasties. Not only is this stele the oldest extant example of its kind, it also obviously synthesizes elements of both Buddhism and

Taoism. However, almost all scholars who studied this stele refer to “making a *fodao* stele” in the inscription and conclude that this stele combines Buddhist and Taoist perspectives.⁹ However, the term *fodao* on this stele refers only to Buddhism and not to Taoism at all. In historical records dating from the later Han dynasty to the Northern and Southern Dynasties, the terms *fodao* and *fojiao* are used interchangeably when Buddhism is mentioned, and *daojiao* always refers to Buddhism. The term *fodao* appears twice in *Houhan Shu* (History of the Later Han Dynasty), thrice in *Jinshu* (History of the Jin Dynasty), thrice in the *Songshu* (History of the Liu-Song Dynasty), fifteen times in both the *Weishu* (History of the Wei Dynasty) and *Beishi* (History of the Northern Dynasties), and once in the *Beiji Shu* (History of the Northern Qi Dynasty), the *Zhoushu* (History of the Zhou Dynasty) and the *Liangshu* (History of the Liang Dynasty). In all cases, the term refers to Buddhism. In addition to historical records, Buddhism was referred to as *fodao* in contemporary works of literature, such as *The Record of Buddhist Temples in Luoyang* by Yang Xuanzhi. Early Taoist scriptures also used the term *fodao* to refer to Buddhism. For example, it is used liberally in *Santian Neijie Jing* (Text of the Inner Liberty in the Three Heavens) written around 420. *Fodao* is also used as a prevalent feature in dedicatory inscriptions on Buddhist stelae of the Northern Dynasties to mean Buddhism. The best-known example is a stele in Jianzhou, Sichuan Province, erected in the 1st year of the reign of Emperor Xiaomin of the Northern Zhou Dynasty (557). An inscription at the head of the stele reads, “Two *fodao* images dedicated to King Wen by Qiang Dule”.¹⁰ One interpretation of this stele proposes a combined Buddhist/Taoist reading.¹¹ However, this overlooks a notation of figures in the inscription which explicitly states that Qiang Dule “respectfully made two Buddhist images with Bhaishajyaguru on the left,

and Samantabhadra on the right”. It is clear that the figures are not Taoist in nature.

Besides, on stelae of the Northern dynasties period, Buddhist disciples often called themselves “*fodao dizi*”.¹² Other frequently appeared phrases include “*pucheng fodao*”, a wish to attain Buddhahood.¹³ Sometimes, the term Tao was used together with *su* to refer to Buddhist monks and laymen respectively.¹⁴

Some scholars have argued that the Wei family included both Buddhists and Taoists. For example, the patriarch Wei Wenlang was a Buddhist adherent, while his daughter and son-in-law were Taoist disciples.¹⁵ This is based on the fact that Changsheng (longevity) and Daonü (daughter of the Tao) in their names are closely linked with Taoism. However, this argument is tenuous since at the time, Buddhism and Taoism were both religions that pursued eternal life, and solutions to the hardships of life in the eyes of ordinary people. Buddhism was also known as *daojiao* or *fodao* in the Northern Dynasties, and it was also very common for Buddhist followers to name themselves changsheng and Dao. Furthermore, the inscription which reads, “The son-in-law Xiao Changsheng [declares] his wholehearted devotion to Buddha” provides evidence that Wei Wenlang’s son-in-law was a Buddhist adherent. Since the inscriptions do not relate to the Taoist faith, it seems that the only remaining clues are the carved figures. Who is the figure in the Han style robe with long sleeves on the front of the stele? What does the motif of two principal figures sitting side by side express? They clearly do not relate to the twin-figured Buddhist images of Sakyamuni and Prabhutaratna preaching the dharma, or Buddhist icons as depicted in the *Lotus Sutra* popular at that time,¹⁶ as there are no extant Chinese Buddhist art works in which Prabhutarantna is shown wearing a Chinese Han style robe. The two figures neither relate to the popular Vimalakirti scene depicting an episode from the



Vimalakirti Sutra,¹⁷ since one of the principal figures is Sakyamuni and not Manjusri. Without a doubt, the image and clothing of the left-hand figure are inconsistent with conventional iconographic rules of Buddhism at that time. Therefore he can only be considered a Taoist deity, either Laojun or Tianzun. Note the great similarities between the cap and clothing of this figure and the seated figure in the roofed niche on the left side of the stele. We may speculate that the Taoist figure on the front of the stele - Laojun or Tianzun - was probably originally holding a *zhuwei* accessory in his right hand.¹⁸ Stone sculptures of Taoist deities of the Northern Wei dynasty are typically shown as capped, sometimes bearded, wearing a long-sleeve robe, with the right hand raised and holding a *zhuwei* accessory and the left hand touching a knee. Similar examples can be found on many extant Taoist stelae, including the Tianzun stele dedicated by the Taoist practitioner Zhang Xiangdui in the 2nd year of Yanchang (513), another dedicated by the Ge family in the 4th year of Yanchang (515), and a stele dedicated by anonymous donors in the 2nd year of Zhengguang (521).¹⁹

The inscriptions and imagery of the Wei Wenlang stele indicate clearly that it was a votive stele dedicated by a family of Buddhist adherents to express their faith in Buddhism. What is surprising is that this Buddhist family worshipped Laojun or Tianzun at the same time, and that the deities of both religions share equal status. The iconography of this stele is beyond all expectations, because it shows clearly that in the eyes of the donors, the boundary between Buddhism and Taoism was actually very blurry. The Wei Wenlang stele is not the only example of Northern Dynasties sculptures where Buddhists worship also Taoist deities. Other examples include a white marble stele dedicated by the Buddhist disciple Qi Faqi in the 16th year of the reign of Datong (550), now in the Shanghai Museum, and a stele with Sakyamuni, deified Laozi and a bodhisattva dedicated

by the Buddhist disciple Li Tanxin in the 2nd year of Baoding (562) of the Northern Zhou dynasty, now in the Yaoxian Museum.²⁰ In the Qi Faqi stele, the front and back are carved with Buddhist deities, while one side is reserved for Taoist deities. On the Li Tanxin stele, Sakyamuni and Laojun each occupy one main niche, and a standing Buddha and bodhisattva are found in the two small niches on the sides.

From the Wei Wenlang stele, we know that during the 5th century, believers in the north had already developed a visual vocabulary to depict the iconography of Buddhist and Taoist deities. A typical Taoist figure of the Northern Wei dynasty is capped, sometimes bearded, shown wearing a long-sleeve robe with straps, and with the right hand raised holding a *zhuwei* accessory. Towards the end of the Northern Wei, a three-legged armrest *yinji* was added. This became the standard model for Taoist deities and continued into the Tang and Song dynasties. However, not all followers were aware of the differences between Buddhist and Taoist iconographies. Examples of mutual borrowing of iconic formulae and even cases of iconographic confusion where Buddhist and Taoist images are difficult to identify can be found everywhere. This was particularly common among followers with a lower education level. A stele dedicated by Yang Manhei in the 1st year of the reign of Jingming (500), now in the Yaoxian Museum, is a typical example. The stele is 90 cm high, 81 cm wide and 23 cm thick. There are two small niches on the front, each with a principal figure flanked by two attendants inside. The principal figure in the right niche is bearded, wearing a cap and a robe with a strap. He raises his hands up to his chest, with his right palm facing outwards, a hand gesture that resembles the Buddha's *abhaya mudra*. The principal figure in the left niche looks exactly like the one on the right, except that he does not wear a beard and he crosses his hands in front of his chest. A dedicatory inscription

under the niche reads, “On the 13th day of the 8th month of the 1st year of the Jingming reign, Yang Manhei of Fuping county, Beidi province, made a stone image for his father, wishing all men and women of the household took part in the three great assemblies under the Nāga tree, and this is the foremost wish. Hopes also for abundance in clothing and food, and for all wishes to be fulfilled.” The names of all the members of the Yang family are then listed. The dedicatory inscription reveals this stele to be Buddhist rather than Taoist. At the end of the 5th century, faith in Maitreya became extremely popular, and “to take part in the three great assemblies under the Nāga flower tree, this is the foremost wish” was the most popular phrase in dedicatory inscriptions on Buddhist stelae. Yet the longing to attend the three great assemblies under the Nāga tree in Ketumati expressed on this stele is clearly mingled with a belief in immortality. Evidence is provided by the names of some of the donors: Yang Manhei’s sons were called “Changsheng (longevity)”, “Daocheng (achieving the Tao)”, “Daosheng (born from the Tao)” and so on. Iconographically, however, Taoist elements can be seen on this stele’s principal deity. The bearded figure on the right niche can only be identified as a Taoist deity, despite the fact that his hand gesture is borrowed from Buddhist pictorial vocabulary. It was probable that Yang Manhei’s family worshipped Maitreya and Laojun (or Tianzun) simultaneously, as the Wei Wenlang family did.²¹ However, the Yang Manhei stele is different from the Wei Wenlang stele in the way it reflects the complexity of the donors’ beliefs, also in showing the indiscriminate composition of Buddhist and Taoist iconography. This is closely related to the economic situation and the social status of the Yang family. In form, the stele is not well-finished and the reverse is crude and unrefined. The carving techniques of the figures are also clumsy. Moreover, the dedicatory

inscription is poorly written with characters not regularly spaced out. This stele is clearly commissioned by followers from the lower levels of society.

During the Northern Zhou and the Northern Qi, depictions of the Buddha and Laojun sitting side by side, as found on the Wei Wenlang stele, remained popular among adherents from the lower levels of society. A stele dedicated by the Jiang clan and *yi* society members in the collection of the Yaoxian Museum offers an explanation of the intricate state of religious beliefs and religious art activities among grass-root adherents in northern China at the time. Dated 559 (the 1st year of the reign of Wucheng, Northern Zhou), the stele measures 177 cm in height, 80-74 cm in width, and 33-28 cm in thickness. The most dominant features on the front of the stele are two equal-sized niches with pointed arch and the principal figures inside. Laojun or Tianzun, dressed in a wide-sleeve robe, a costume commonly found on Taoist images, is inside the niche on the left. His robe hangs over the throne, curling gently outwards to the two sides. A schematic effect is therefore achieved. This Laojun image has three locks of a long beard, and wears a cap with a slightly bulging crossing crown, which can be seen more clearly than in the previous examples. The design of this crown resembles small caps worn by officials in the Northern Dynasties which is also typical of Taoist figures of the same period.²² The principal figure in the right niche is the Buddha, clothed in a monk’s robe with drooping necklines. The folds of his robe are incised in great detail and contrast significantly with the broad overlapping pleats found on the stele’s Taoist images. However, the draping pleats of the two figures across the throne are identical, and it is interesting to note that both figures have their right foot bare as they sit with legs crossed. They are similar also in having their hands raised in *abhaya* and *varada mudra*. On the Buddha’s head is a lotus cap, not an



usnisa, marking another departure from orthodoxy. The area above the main niches is incised with a neatly tile-roofed temple or hall, interweaving dragons playing with pearls, soaring *apsaras*, and a Buddhist pagoda to the left and right. Beneath the main niches is a *boshan* incense burner guarded by a dragon and a *jīva-jīva* bird. On each side is a donor depicted on horseback, accompanied by inscriptions. The one on the right reads, “Father Jiang A’hei on horseback” and that on the left reads, “Father Jiang Gouzi on horseback”. At the base of the stele, about thirty donors are arranged in three rows. According to the inscription, they were all Jiang clan members.

In contrast with the synthesis of Taoism and Buddhism on the front of the stele, the reverse is dominated by a Buddhist theme. A Buddha and two bodhisattvas are found in the main niche. To the right of the lotus-seat is a small image of a donor inscribed, “reborn Sramana”. Above the three-layered canopy on the square-roof niche are decorative carvings such as deer, medallions and *apsaras*. There are three rows of donors on both sides of the niche. According to the inscription, Buddhist nuns and monks are depicted in the first two rows. The four donors in the third row are, from right to left, “Zhang Nanyin, Chief Yi-Master”, “Tian Hanluo, Master of the Image”, “Hui Yuji, Master of the Image” and “Hui Huihao, Chief Yi-Master”. Below them are three additional rows of thirty donors from twelve clans, namely Hui, Yang, Liu, Zhang, Tian, Hou, Li, You, Wang, Ren, Wei, and Lü. Titles before these names indicate that the donors were all members of dedicatory societies called *yiyi* or *yi* societies. *Yizhu* (*yi*-master) is obviously second in importance to *duyizhu* (chief *yi*-master) in *yi* societies, and donors with either of these titles are, like the “masters of the images”, placed specifically within an architectural framework.

The two narrow sides of the stele are also carved with figures. A Taoist deity wearing a cap and holding a

zhuwei accessory is found in a niche on the left. His garment and posture are typical of Northern Dynasties Taoist images, and no traces of Buddhist iconographic influence can be detected. The interlocking ginkgo branches on top of the niche are reminiscent of trees with joined branches found in Han pictorial reliefs. Below the niche are images of sixteen donors arranged in four rows. Only the inscription in the middle of the first row is legible, “Daoshi (Taoist practitioner) □ Shenqing”. The names below belong to *yi* society members of different clans. Only the beginning of the dedicatory inscription on the upper section of the stele survives, “In the 1st year of the reign of Wucheng, on the 8th day in the 8th month of the year *jimao*, together with all in the *yi* society . . .”²³ A Buddha and two bodhisattvas appear in the upper section of the right side of the stele. The square niche and the image of the Buddha are almost identical to those found on the reverse of the stele. A pair of lions is carved below the niche, underneath which are figures of some twenty donors arranged in five rows. Although they have different family names, these donors all came from a *yi* society. The images of the two *yi*-masters look outstanding because they are framed by incised architectural structures.

Based upon the observations above, we may make the following conclusions. First, the production of this stele with both Buddhist and Taoist elements was the result of a joint effort and commissioned by over a hundred adherents from the lower classes in society and with different religious background and family names. Buddhist monks and nuns, together with Taoist practitioners, played an important role in the production; their images and names therefore occupy prominent positions on the stele. Other people with uncommon status include leaders of *yi* societies, namely the chief *yi*-masters, the *yi*-masters and the “masters of the image”. Secondly, it is generally considered that *yi* societies,

popular during the Northern Dynasties, were religious societies with the Buddhist scripture *Sutra of Trapusa and Dinesvara* at the core of their beliefs. This stele provides evidence that many contemporary *yi* societies members were also Taoist devotees.²⁴ Other examples of the Northern Dynasties stelae with both Buddhist and Taoist elements, and funded solely by members of *yi* societies, include the stele dedicated by seventy-one *yi* society members dating to the 1st year of the reign of Emperor Xiaoming, Northern Wei (518), and the stele with images of the Three Saints of the Grand Tao and Tathagata dedicated by seventy *yi* members²⁵ dating to the 14th year of the reign of Emperor Wen, Western Wei (548). These stelae are in the Lintong and Yaoxian Museums respectively, both in Shaanxi Province. Thirdly, although most of these donors (numbering over a hundred) came from the same collective group, they seem to be dividable into smaller units, each responsible for the production of one of the four sides of the stele. Perhaps one can even make a further inference that the images on each side of the stele were specifically designed for donors who had a close relationship with the side concerned. The names of Buddhist monks and nuns, and those of the Taoist priests, appear on the two sides carved with Buddhist and Taoist images respectively. Iconographically, the images of the Buddha and Laojun (or Tianzun) as found on the two sides concerned are distinct. One can therefore assume that these Buddhist monks and nuns, and Taoist practitioners, did at least recognize the difference between the doctrines and iconography of the deities of the separate religions. However, such differences might not have been significant to the ordinary people, who may not have understood or been concerned with such differentiation; it is even possible that they intentionally obscured such differences. With this in mind, it is not surprising to find, on the side that closely relate to the Jiang clan, deities of the two religions seated side by

side where Laojun (or Tianzun) raises his hands in *abhaya* and *varada mudra*, and the Buddha wears a lotus cap. Not only was Buddhism and Taoism considered one religion, but such oneness is also found in the iconic formulae of one single image.

During the Northern and Southern Dynasties, Buddhism was fully developed as a religion after several centuries of cultivation in China. Its dependence upon and accommodation of traditional Chinese ideologies during its early phase of development no longer existed. Contradictions between the ideas of Buddhism, Confucianism and Taoism became more apparent. Moreover, competition between Buddhism and Taoism for imperial and public support became more intense and open, with each condemning the other for plagiarizing their religious doctrines and art practices. This often led to violent clashes during the Northern Dynasties, differing considerably from the Southern Dynasties, when differences were confined to vehement debates over doctrine. There were two instances of the persecution of Buddhism, in 446 (the 7th year of the reign of Emperor Taiwu, Northern Wei) and in 573 (the 3rd year of the reign of Emperor Wu, Northern Zhou). Prompted mainly by political and economic factors, severe religious conflicts were nevertheless an important factor in this religious destruction. At no other period in history was the relationship between Buddhism and Taoism under greater strain than during the Northern and Southern Dynasties.²⁶

However, there are great discrepancies between what is written in the official history and what is depicted in stelae dedications of the Northern Dynasties, such as those made by the families of Wei Wenlang, Yang Manhei's and by the Jiang clan and the *yi* society members. On all these stelae, there is no sense of conflict or mutual exclusion. Sincere co-operation was established both among religious societies and families of different faiths, and even between Buddhist and Taoist



clergies who worked together and paid tribute to their respective deities. All these stelae were made by people who were not engaged in the contemporary discourse of religion and ideology, and who were far away from the social main stream.

The consensus of the intellectual élite never attracted the attentions of the greater society who were interested only in *changsheng* or longevity, taking part in the three great assemblies under the Nāga tree, and acquiring immortality. When looking at images of Sakyamuni and Laojun (or Tianzun) sitting side by side, we can say that Buddhism and Taoism had actually merged to become a single religion, beyond the concept of “sister religions” put forward by Kristofer Schipper.²⁷ Some twenty years ago Erik Zürcher wrote that, “Perhaps we are – as so often happens – handicapped by the fact that we can only observe Buddhism and Taoism at the

highest level, that of the religious professionals and their written texts, the apex of two pyramids. We may consider the possibility that at a lower level the bodies of the two pyramids merged into a much less differentiated lay religion, and that at the very base both systems largely dissolved into an indistinct mass of popular beliefs and practices.”²⁸ Only now is art history proving him right.

In Chinese history, the formation of a cultural zeitgeist was usually advocated and promoted by the élite. In other cases, the tastes and intervention of the ruling class influenced the interests of the masses. However, we must not overlook the part played by followers of popular religions, from lower levels of society during the Northern Dynasties, in materializing the ideology of the “merging of three religions” at a slightly later date.

NOTES

- 1 As for the definitions of and discussions on “intellectual élite” and “religion of the literati”, see Erik Zürcher, *The Buddhist Conquest of China* [2 vols., Leiden, 1959], Chapter One, “Introductory Remarks”.
- 2 The original text of Wang Chun reads, “Contemporary Taoists are imitating Buddhist tradition and using images in devotional ceremonies so as to lure more followers. They erect the images of Tianzun with two attendants (called *zhenren*) in the shrines, and offer sacrifice to them. Lu Xiujing of the Song followed this fashion as well.” See Takakusa, J. and Watanabe, K., ed., *Taisho Shinshu Daizokyo* (The Tripitaka in Chinese), Tokyo, 1927, vol. 52, p. 185b. The above oft-quoted paragraph has been used by many modern scholars to prove that Taoist art imitated that of Buddhism. However, early Taoist sculpture did not simply derive from Buddhist art. In an earlier essay (Liu Yang, “Origins of Daoist Iconography”, *Ars Orientalis*, XXXI, 2001: 31-63), the author has criticized the prevalent theory that Taoism imitated Buddhism.
- 3 With regard to the formulation and discussion on “the world of general knowledge, idea and belief”, see Ge Zhaoguang, *Zhongguo Sixiang Shi* (A History of Chinese Thinking), Shanghai: Fudan University Press, 1998, “Introduction”.
- 4 For the discussion on this stele, see Liu Yang, “Wei Wenlang *Bei*: The Earliest Extant Buddhist / Daoist Votive Stele in China”, *TAASA Review* (Art Gallery of New South Wales), vol. 6, no.1, March (1997): 8-10; “Manifestation of the Dao: A Study in Daoist Art from the Northern Dynasties to the Tang (Fifth–Ninth Centuries)”, Ph.D diss., SOAS, University of London, 1997, pp. 121-126.

- 5 Ishimatsu Hinako, "The Date of the Wei Wenlang Stele in the Yaowangshan Museum, Yaoxian, Shaanxi Province, China: A Re-examination of the Northern Wei Shiguang Year One Inscription", *Bukkyo Gijutsu* (Buddhist Art), 240 (Sept.): 13-32.
- 6 It is now very difficult to determine which side is the front or the reverse in votive stelae made by followers from lower classes of society during the Northern Dynasties. For the sake of convenience and clarity, this essay conforms to the interpretation put forward by Zhang Yan, see Yaowangshan Museum, Yaoxian, Shaanxi Province et al. (ed.), *Beichao Fodao Diaoxiang Bei Jingxuan* (A fine Selection of Carved Buddhist and Taoist Stelae of the Northern Dynasties), Tianjin: Tianjin Guji Press, 1996.
- 7 Zhang Yan believes that the Buddha raises his left hand in *varada mudra*, while Stanley K. Abe considers that both the Buddha and the Taoist figure raise their left hands in *varada mudra*. With careful observation, one may say that both interpretations are erroneous. See Yaowangshan Museum, Yaoxian, Shaanxi Province et al. (ed.), 1996, p. 124; Stanley K. Abe, "Heterological Visions: Northern Wei Taoist Sculpture from Shaanxi Province", *Cashiers d'Extreme-Asie*, 9 (1996-1997): 69-83, p. 73.
- 8 The reading of this dedicatory inscription is based on Zhang Yan and Zhao Chao. Their punctuation has been revised by the author. See Yaowangshan Museum, Yaoxian, Shaanxi Province et al. (ed.), 1996, p. 124.
- 9 See Zhang Yan, "The Forest of Stelae at Yaoxian in Shaanxi Province, China (I): Stelae with Carved Figures in Yaowangshan", *Bukkyo Geijutsu*, 205 (12/1992), p. 87; Dorothy C. Wang, "The Beginnings of the Buddhist Stele Tradition in China", Ph.D. diss., Harvard University, 1995, p.14; Stanley K. Abe, *ibid.*, p. 74.
- 10 Lu Zengxiang (Qing), *BaqiongshiJinshi Buzheng* (Further Documentation on Bronzes and Stone Carvings from the Baqiong Studio), Beijing: Wenwu Press, 1985, pp. 142-44.
- 11 Ding Mingyi, "Cong Qiang Dule jian Zhou wenwang fodao zaoxiangbei kan beichao dao jiao zaoxiang (Catching a Glimpse of the Northern Dynasties' Taoist Sculpture from the Buddhist / Taoist Stele Dedicated to King Zhouwen by Qiang Dule)", *Wenwu*, 3 (1986), pp. 52-62. According to Ding, the two carved figures in the lower corners of the front of the stele are Buddhist and Taoist deities respectively. Iconographically, the two deities can only be interpreted as Buddhist figures. Next to the figure on the left is an inscription that reads, "the disciple He Jingzhou made this image of Sakyamuni, wishing all beings of the Dharmadhatu to achieve Buddhahood at an early date", and next to the figure on the right is another inscription, "made [the image] for the sake of all beings of the Dharmadhatu". Neither are these related to Taoism. Moreover, the inscription of the name "He Jingzhou" indicates that these two figures are unrelated to Qiang Dule. The two figures and the inscriptions were probably carved later.
- 12 A stele of the early Northern Wei published by Matsubara Saburo bears an inscription which states, "*fodao dizi* Zhang Xing made the stele." See Matsubara Saburo, *Chugoku Bukkyo Chokoku Shi Kenkyu* (A Study in the History of Chinese Buddhist Sculptures, Tokyo: Yoshikawa Kobunkan, 1966, fig. 34.
- 13 Matsubara, *ibid.*, figs. 43a and 137; *Wenwu*, 2 (1992), p. 70, fig. 3.
- 14 Lu Zengxiang, *ibid.*, p. 114.
- 15 See Zhang Yan, 1992; Dorothy C. Wang, *ibid.*, pp. 39-41. Stanley K. Abe also considers *daoni* as the equivalent of Taoist disciple, *ibid.*, p. 75.
- 16 Han Wei and Yin Zhiyi have identified the two figures as the images of Sakyamuni and Prabhutaratna. See their essay, "Yaoxian Yaowangshan de fodao hunhe zaoxiang bei (Buddhist/Taoist Stelae in Yaowangshan)", *Kaogu Yu Wenwu*, 5 (1984): 46.
- 17 To carve Vimalakirti and Manjusri sitting side by side in the principal niche on a stele and facing outside, that was one of the Buddhist imagery of the Northern Dynasties to present the Vimalakirti scene. The same formulae is found on a small stele of the Northern Dynasties in the Arthur M. Sackler Gallery collection, Washington D.C. See Liu Yang, 1997, vol. 2, pl. 70.



- 18 For a discussion of the *zhuwei* accessory, see Liu Yang, 2001, pp. 50-53.
- 19 See Liu Yang, 2001, pp. 32 & 35, figs. 1, 2 & 5.
- 20 See Liu Yang, 1997, figs. 174-82.
- 21 In their article, Han Wei and Yin Zhiyi have identified the two figures as Taoist deities; see Han Wei and Yin Zhiyi, *ibid.*, p. 18. Zhang Yan upholds the same opinion, see Yaowangshan Museum, Yaoxian, Shaanxi Province et al. (ed.), 1996, p. 127. According to Stanley K. Abe, the principal figure on the left might be holding something in the right hand and the principal figure on the right might be showing the hand gestures of *abhaya* and *varada mudra*. Therefore the one on the left is a Taoist figure and the one on the right is a Buddhist figure; see his article, *ibid.*, p. 76.
- 22 Examples are seen on the pictorial bricks excavated in Dengxian, Henan Province, and the reliefs from the Ningmao Tomb in Luoyang.
- 23 See Zhang Yan and Zhao Chao, Yaowangshan Museum, Yaoxian, Shaanxi Province et al. (ed.), 1996, p. 138.
- 24 This Buddhist sutra was written by Tanjing, a Buddhist monk in the reign of Emperor Chengdi of the Northern Wei dynasty. The scripture compares and integrates *wujie* or the Buddhist *Panca veramani* (the first five of the ten commandments), *wuchang* or the five virtues of Confucianism, and *wuxing* or the five elements, *wufang* or the five directions and wuzang or the five inner organs of the Yin-Yang School. It is indeed a text integrating the three religions. See Qing Xitai (ed.), *Zhongguo Daojiao Shi* (A History of Chinese Taoism), Chengdu: Sichuan Renming Press, 1996, vol. 1, pp. 462-63.
- 25 See Liu Yang, 1997, figs. 138-46, 147-55.
- 26 With regard to the conflicts and integration of Buddhism and Taoism in the Northern and Southern Dynasties, see Erik Zürcher, *ibid.*, Chapter 6; Qing Xitai (ed.), *ibid.*, Chapter 4, pp. 398-566; Ge Zhaoguang, *ibid.*, Section 6, pp. 426-50; Kristofer Schipper, "Purity and Strangers: Shifting Boundaries in Medieval Daoism", *T'oung Pao*, 80 (1994): 61-81; Livia Kohn, *Laughing at the Tao: Debates among Buddhists and Daoists in Medieval China*, New Jersey: Princeton University Press, 1995, "Introduction", pp. 3-46.
- 27 Kristofer Schipper, *ibid.*, p.63.
- 28 Erik Zürcher, "Buddhist Influence on Early Daoism: A Survey of Scriptural Evidence", *T'oung Pao*, No. 66, 2 (1980): 84-147, p. 146.

道教概述

香港道教聯合會

簡說

關於人生命的起源、歸宿及意義，眾多宗教皆作出過各自的思考和回答。道教的想法，是將人與宇宙視為一體，把“彼世”與“此世”聯繫起來，主張人應當順從天道的規律，兼顧超凡與俗世，從而實現生命的價值。這種看法，在眾多的宗教中可謂是獨樹一幟的。

早在春秋時期，老子即提出了一套系統的關於宇宙及人生的學說，以為宇宙萬物皆由永恆存在的“道”產生，而人若希望超越個體生命的局限，則必須遵循大道的“自然無為”規律，保住體內所稟有“道”的屬性，進而返本歸根而達於不朽境界。這種思想得到了後世道教的大力發揮。後世道教尤其重視“生”的問題，以為“要當重生，生為第一”（《太平經》），並因此而探索出了種種的養生延壽方法。晉代道教大師葛洪曾說：“道家之所謂至秘而重者，莫過乎長生之方。”（《抱朴子內篇》）這充分反映出道教是一種“重生”的宗教。

道教所重的“生”，包含生命與生活兩個方面。道教所推崇的“仙”實際上有著很多等級，如天仙、地仙、人仙等等，他們不僅指超越自然世界中的長生不死、神通廣大者，而且也指現實世界中的健康長壽、精神快樂者；所以，道教學說所要解決的問題，就不僅是如何使個體生命得到長存，而且也包括如何使現實生活更加美好。由此，道教徒的行為並不限於“出世”的隱居脫俗、苦行修煉，也包括“入世”的踐履人倫、安居樂業。道經有言：“須知大隱居塵市，何必深山守靜孤？”（《悟真篇》），意思即是說：真正的“隱居”是可以不脫離俗世生活的。正因為道教是一種“出世”與“入世”相結合的宗教，所以道經中不僅有豐富的宗教修煉典籍，也有大量的關於處理世俗政治、經濟、倫常乃至人權、環保等

問題的內容。

與上述兩方面“生”相對的，是衰老、疾病、死亡、災害及戰爭等。為了解決這些問題，道教提出了一系列的對治辦法；諸種方法雖然形式不一，但卻都遵從著大道的“自然無為”原則。

信仰

宇宙萬物皆由“道”產生而來。如《道德經》云：“道生一，一生二，二生三，三生萬物。”“道”是永恆存在的，又是無所不在的，它往往又被比作“無上”、“太極”、“自然”、“混沌”等，其中蘊含陰陽二氣，陰陽二氣相互作用而逐漸產生出萬物。

在萬物之中，人是最為尊貴的。《道德經》云：“道大，天大，地大，人亦大。域中有四大，而人居其一焉。”即是說，人是可以同天、地乃至“道”相媲美的萬物之靈。

人體是宇宙的縮影，例如頭圓像天、足方像地、四肢像五行……正因為天、人是一體的，所以人必須遵循宇宙運行的規律而動。

道教宣揚“天道好生”，以為“生”是宇宙的根本要義，如《老子想爾注》云：“生，道之別體也。”所以道教特別推崇生命，主張以長生成仙作為人生的追求目標。所謂“仙”，實即是長生不老，如漢代字典《說文解字》云：“老而不死曰仙”。

由於對生命和生活的珍愛，出於對美好生存環境的追尋，道教提出了對“人間仙境”的建構。遍存於名山中的道教“洞天福地”，其實就是理想的人間仙境。“山不在高，有仙則名。水不在深，有龍則靈”。道教的“洞天福地”不僅自然風景絕佳，而且多有道士修築的宮觀廟宇，並附有許多美麗的仙話傳說，為名山勝境平添了許多奇幻的色彩和迷人的魅力。



道教推崇“自然無為”，如《道德經》云：“人法地，地法天，天法道，道法自然。”又云：“道常無為而無不為。”所謂“自然”，即“天然”，指宇宙間客觀存在的規律；所謂“無為”，即“不妄為”，意思是按照客觀規律而行動。

道家修煉與道教科儀

為了追求成仙，道教徒探索出了一系列養生的方法，以求最大限度地延長生命。諸種方法雖然形式不一，但卻都遵循著“道發自然”的原則。如屬於“導引”類功法的五禽戲、八段錦等，實即取“流水不腐，戶樞不蠹”之理而來，意在使人體筋骨強健、氣血流暢。

武術屬於道教的“動功”。道教武術尚“意”不尚“力”，富有養身健體功能。傳說由張三豐創立的武當拳是“內家拳”的代表。

除了“動”之外，道教養生法還講究“靜”，主張動靜結合。“動”用於活動肢體經脈，而“靜”則要求意念清靜、心性平和。

“吐納”是一種呼吸養生法。要理在於“吐故納新”，即吐出身體內的故濁之氣而吸納天地間的清新之氣。道教認為，氣是生命的根本，若能通過“吐納”而吸收天地間精華之氣，則可健康長壽。

“內丹”是道教修煉的高級階段，主張以人體為“鼎爐”、精氣神為“藥物”、意念為火候，而修行煉精化氣、煉氣化神、煉神還虛的功夫，最終會令精、氣、神凝結成丹而得道成仙。

由於重視醫學養生術，所以道教徒中湧現了一大批著名的醫藥學家，以致有“醫道同源”、“十道九醫”等說法。例如，東晉著名道教學者葛洪即是一位高明的醫藥學家，他的著作《金匱藥方》、《肘後備急方》等在醫藥學界影響深遠。葛洪的妻子鮑姑也是一位女針灸家，其行醫事跡

在廣東各方志中多有記載。

道教徒的行為並不限於“出世”的隱居脫俗、苦行修煉，也包括“入世”的踐履人倫、安居樂業，如《悟真篇》言：“須知大隱居塵市，何必深山守靜孤？”《道海津梁》又言：“人道是仙道之階”。意思是說：真正的“隱居”是可以不脫離俗世生活的，人在現實社會中的行為可以是通向彼岸世界的階梯。

道教的“入世”行為體現在很多方面，如道經中即有大量關於處理世俗政治、經濟、倫常以至人權等問題的內容。

“齋醮”是對道教祈禳儀式的統稱，俗稱“道場”，功能在於濟世助人。“齋”指舉行儀式前的清潔身心，“醮”指獻祭、祈禱。道教的齋醮大致有兩類：一為祈祥道場，一為度亡道場。

傳統的祈祥道場大則可為國家祝禧、禳解災疫、祈晴禱雨，小則可為民眾安宅鎮土、禳災解厄、祈福祝壽。今人則多用來祈求事業成功、生意興隆、身體健康、父母長壽、嗣息昌盛、生活美滿……

常見的祈祥道場有“禮斗”（也稱拜斗），即朝禮北斗七星以求消災解厄、保命延生。道教以為，北斗七星神有主宰人的生命及吉凶的功能。

另一類道場為度亡。為了拯救墮入陰間遭受折磨的鬼魂，道教有一套度亡科儀。這套科儀的功能，除了救死者的靈魂之外，還可令在世的死者親屬獲得精神上的安慰，並可使施行科儀的法師積累“功德”，作為成仙的基礎。

常見的度亡科儀內容有“祭煉”。“祭”即設飲食以解亡魂的饑渴，“煉”即法師以他的精神為亡魂開地獄的幽暗，目的在於使亡魂“釋然如冰消凍解，以復其本真”。

道士舉行齋醮科儀時必須著法服、戴道冠、穿道履。這些服飾被認為具有通神的功能，適用



於不同場合。如紅袍用於祈福、禮懺、拜斗，黃袍則為超度法事的道服。劍、印、令旗、令牌、朝笏、鐃鈸等是道教齋醮科儀中的重要法器。

劍與印有銅製、玉製或木製的分別。劍為道士行法驅邪時所用，印則為奏達天庭、行使神力的法物。

“朝笏”本為古時君臣相見時所持的手板，道教借用在法事中向神靈朝參、宣誦，以表尊隆。“鐃鈸”傳為黃帝戰勝蚩尤虎豹的兵器，道教借用在法事中驅魔逐妖。

道教的“入世”精神還體現於其用“符籙”來驅疫除害、保土安民。“符”即代表天神權力的符號，憑之可以招神役鬼；“籙”則是記錄神靈功能的名冊，道士是根據不同的需要而按籙召遣神靈。

道教神仙

道教所推崇的“仙”有著很多等級，如天仙、地仙、人仙等等。他們的體系呈一種塔形結構。

歷史上成仙的人物很多：張道陵原為東漢巴郡江州令，後棄官入北邙山修煉而得道成仙，受太上老君之命設立二十四“治”（教區），創立天師道，後繼者世為“天師”。

呂洞賓是唐代著名的仙人，曾在長安酒肆中得遇鍾離權示以“黃粱一夢”而感悟，於是奮發修煉，終得昇仙。鍾、呂二人皆是著名的“八仙”中人。

以“除疾解困”、“有求必應”而為香港人所熟悉的黃大仙，原名黃初平，他是浙江金華縣的一名牧羊小童，後得仙翁點化成仙。因曾隱居赤松山，又號“赤松仙子”。

沿海一帶的人民所崇拜的天后（媽祖），原名林默，她是福建興化府莆田縣湄洲嶼人，十六

歲學仙道，能通靈變化、驅邪救厄，二十八時得登真成仙，屢有現身拯救海難者的事跡。

Profile of Taoism

Hong Kong Taoist Association

Introduction

Numerous religions presented and promoted their ideas on the origin and meaning of human life. The Taoist view is to regard man and universe as an integral whole and to link the “outer lifetime” with “this lifetime”. It advocates that man should follow the natural law and give consideration to both the mortal life and the immortal life. By doing this one can realize the value of life. This view is unique among the multitude of religions.

In as early as the Spring and Autumn period, Laozi had already advanced a systematic theory about the universe and life. He suggested that all things in the universe are created from the eternal “Tao” and, in order to transcend the limitation of one’s individual life, man must follow the Great Tao’s law of “letting things take their natural course.” This was so that one could maintain the endowed power of “Tao” in one’s body, return to one’s roots and achieve the ideal of eternity.

This thought was vigorously developed by Taoism of later ages which particularly emphasized the issue of “life”, considering life to be of utmost importance.

To this end various methods were invented to preserve health and prolong life. Ge Hong, a Taoist master of Jin dynasty, wrote: “There is nothing that Taoists attach more importance and secrecy to than the method of longevity”. This fully reflects Taoism as a religion that “treasures life”.

The “life” that Taoism treasures includes the dual aspects of life and living. The “immortals” revered by Taoism are actually divided into many ranks, e.g., “heaven immortal”, “earth immortal”, “human immortal” etc. They do not just refer to the beings in the supernatural world with vast magical power and eternal life, but also to those who live long and healthy lives with high spirits in real life.

Therefore, Taoism has to solve the problem of making real life better, as well as making the individual

life eternal. As a result, Taoists’ deeds are not limited to the “unworldly” secluded life and ascetic practices, but also include the “worldly” ethical fulfillment of human relations and living and working in peace and contentment. A Taoist classic says: “Great hermits live in busy cities, not in solitude in the mountains.” It means a true hermit does not separate himself from earthly living. Since Taoism unites the “unworldly” and “worldly”, the Taoist canon contains an abundance of classics on religious practices, in addition to a large amount of literature on worldly politics, economics, ethics, even human rights and environmental issues.

Opposite to the aforementioned dual aspects of “life” are aging, disease, death, disasters and war etc. In order to solve these problems, Taoism offer a whole set of remedies which, though varied in form, all follow the principle of “complying with nature”.

Beliefs

Taoism believes that all things in the universe are created from “Tao.” As *Daodejing* says, “Tao gave birth to one, one gave birth to two, two gave birth to three, three gave birth to all the myriad things.” “Tao” is eternal and omnipresent. It is often likened to the “Supreme Ultimate”, “Chaos” etc. It contains the *yin* and *yang* energies which interact and gradually produce the myriad things.

Taoism believes that among the myriad things man is the most precious. *Daodejing* says, “Tao is great. Heaven is great. Earth is great. Human life is great. Thus human life is one of the great four in the universe.” This means that man is the most intelligent of all creations and can be compared with heaven and earth, even Tao.

Taoism believes that the human body is an epitome of the universe, for example, the head is round like the sky, the feet are square like the earth, the four limbs are like four seasons, the five internal organs are like the Five Elements etc. Since heaven and man are an integral

whole, man must act according to the law by which the universe operates.

Taoism maintains that “Tao treasures life”, considering life to be the fundamental significance of the universe. The Taoist scripture says, “Life is another form of Tao”. Therefore Taoism reveres life and advocates the pursuit of immortality as the goal of life. “Immortal” or “deity” refers to those who do not age and live forever.

In order to treasure life and living, and to seek a fine living environment, Taoism proposed the concept of “paradise on earth”. Taoist “fairylands” that exist in famous mountains are in fact paradises on earth. Taoist “fairylands” not only have exquisite natural scenery, they often accommodate temples built by Taoist monks. Attached to the temples are many beautiful fairy legends which add much fantasy and fascination to the famous mountains and scenic spots.

Taoism advocates “complying with nature”. As *Daodejing* says, “Man follows the ways of the earth, the earth follows the ways of heaven, heaven follows the ways of Tao, Tao follows its own ways,” and “Tao never makes any ado, and yet it does everything.” “No-ado” is the same as “not to act recklessly”, which means to act according to the objective law.

Rituals and Practices

In order to become a deity, Taoists invented a whole system of health-preservation with the aim of prolonging life. The various methods vary in form, but all follow the principle of “complying with nature”. For example, methods like the Five Animal Exercise, Eight Section Brocade, both belonging to the “Daoyin” category, are based on the theory that “running water is never stale and a door-hinge never gets worm-eaten”. They aim to strengthen the bones and muscles and facilitate the flow of blood and *qi* (vital energy).

Martial art is a kind of Taoist “dynamic *qigong*”.

Taoist martial art emphasizes “mind” instead of “power”. It is ideal for preserving health and strengthening the body. The Wudang martial art, allegedly created by Zhang Sanfeng, is a typical “internal” martial art.

Taoist health-preservation systems emphasize the “tranquil” as well as the “dynamic”. The “dynamic” is used to exercise the limbs and *qi* passages while the “tranquil” demands a peaceful mind and a gentle disposition.

“*Tuna*” is a breathing health exercise. Its main goal is to “exhale the old and inhale the new” which means to get rid of the stale *qi* in the body and take in the pure and fresh *qi* of the universe. Taoism believes that *qi* is the foundation of life. One can therefore achieve health and longevity if one can absorb the *qi* of heaven and earth through “*tuna*”.

“*Neidan*” (inner alchemy) is an advanced stage of Taoist training which advocates treating the body as a furnace; essence, vital energy and spirit as medicines; and the mind as heat control which transforms the essence into vital energy, which in turn, returns the spirit to the void.

Since Taoism has always attached much importance to medicine and health-preservation, it produced a large number of famous medical experts. As a result it is said “Nine out of ten Taoists are medical practitioners”. For example, the renowned Taoist scholar in the Eastern Jin dynasty, Ge Hong, was a brilliant medical expert who wrote books with profound influence in the medical field. His wife, Bao Gu, was also an acupuncture expert whose medical deeds were recorded in various district annals of Guangdong province.

Taoists’ deeds are not limited to the “unworldly”, secluded life and ascetic practices. They also include the “worldly” ethical fulfillment of human relations and promote living and working in peace and contentment. As a Taoist classic states, “Great hermits live in busy cities, not in solitude in the mountains”, and “Humanity



is the stepping stone to deity.” It means: the real hermit does not separate himself from earthly living. Deeds in real life can become the stepping-stone to the immortal world.

“Worldly” deeds of Taoism are manifested in many fields. The Taoist canon contains a large amount of literature on worldly politics, economics, ethics, even human rights issues.

“*Zhaijiao*” is the general term for Taoist prayer rites. “*Zhai*” refers to the cleansing of body and mind before the rites. “*Jiao*” refers to sacrifice and prayer. There are two main categories of Taoist prayer rites, the prayer rites for good fortune and the rites for the deceased.

Traditional Taoist rituals for beseeching blessings from the gods can be performed at several levels. On the grand scale, it prays for the good fortune of the state, for averting calamities and pestilence, and for fine weather or rain. On the petty scale, it prays for peace to the household, for dispelling misfortune, for good luck and long life. Nowadays, people often use the rituals to petition for successful careers, prosperous businesses, health and long life for parents, abundant offsprings, and a life of contentment.

Common Taoist rituals in invoking blessings consist of performing veneration and worship of the Northern Dipper which is known as *lidou* or *baidou*, in order to disperse calamities and perils and to protect life. Taoists hold that the Northern Dipper has the power to control human life and its destiny.

Another category of rituals is performed for the purpose of delivering the souls of the dead, saving them from the tortures in the Hades. Taoism has a series of rituals for saving the souls of the dead. In addition to consoling the relatives and friends of the deceased, Taoist priests performing such rituals would gain *gongde* (religious merits), the accumulation of which would facilitate their achieving immortality.

Commonly seen rituals for the dead include *jilian*. *Ji* is the offering of food and drink to the souls of the dead to relieve their hunger and thirst. *Lian* is the delivering of the souls from the tortures of hell, through the exercise of the Taoist priest’s spiritual power. The aim is to help the souls to restore their essences in the same way as the thawing of the ice to uncover the genuine look of things.

When a Taoist priest offers sacrifices during the performance of the rituals, he must wear a Taoist robe, Taoist cap and sandals. It is believed that the accoutrements possess an inherent power which allows him to communicate with the gods. The accoutrements should be observed properly according to different circumstances. For instance, red robes are for rituals in beseeching blessings, in doing penances and in veneration of the Northern Dipper. Yellow robes are for rituals in the deliverance of the souls of the dead.

Sword and seal are important Taoist accoutrements in the offering of sacrifices during the performance of the rituals. They are made of bronze, jade or wood. A sword is used when a Taoist priest performs the ritual of dispelling evil spirits. A seal is for invoking the gods in the heavenly court to grant him spiritual power.

Signal-flag and signal-tablet are also indispensable accoutrements in the Taoist rituals of invocation. A signal-flag is used to issue commands. It is usually triangular in shape. A signal-tablet is used to summon the gods. It has a circular top and a square base, symbolizing heaven and earth. It is usually made of wood.

Tablet and small cymbal are also important accoutrements in Taoist rituals of invocation. A tablet was originally an insignia of office held before the breast when a courtier went to court to meet the emperor in ancient times. Taoists adapted it for use in rituals to communicate with the gods and for

announcements. Such arrangements are meant to express respect and solemnity. Legend tells that the Yellow Emperor used cymbals to vanquish Chiyou's legion of tigers and leopards. Taoists also adapted it for use in rituals to drive away evil spirits.

Taoism's mundane practice is also demonstrated by their use of *fulu* to avert pestilence and perils, to protect the people and their land. *Fu* denotes the symbol of the power of the gods. *Lu* is the register listing the various capabilities of the gods. Following it, a Taoist priest can invoke the help of the gods to cater for the needs arising in different circumstances.

Taoist Gods and Immortals

The "immortals" revered by Taoism are divided into many ranks, "heaven immortal", "earth immortal", "human immortal" etc. The deity hierarchy resembles a pyramid structure.

Many historical figures have become immortals: Zhang Daoling was an official in the Eastern Han dynasty who gave up his office to devote himself to ascetic practices and finally attained immortality. After receiving instruction from Laozi, he established twenty-four dioceses and founded Tianshi Dao (Way of the Celestial Masters). All subsequent leaders of the school were to inherit the title of 'Celestial Master'.

Lü Dongbin is a famous deity of the Tang dynasty. He was inspired by the "millet dream" episode created for him by Zhongli Quan and practiced an arduous ascetic discipline, finally achieving ascension to heaven as a deity. Both Zhongli Quan and Lü Dongbin are members of the famous "Eight Immortals".

Huang Daxian is well known in Hong Kong for his "responding to every plea" and "rescuing from illness and predicament". Originally named Huang Chuping, he was a shepherd boy who was later inspired by a deity and became a deity himself.

Tianhou (Heavenly Queen) worshipped by coastal

residents was originally named Lin Mo and was a native of Fujian province. She started studying immortality and acquired magical powers. After transforming into a deity at twenty-eight, numerous miracles of sea rescue were attributed to her.



中國歷史年代表

Chinese Periods and Dynasties

夏 Xia Dynasty	c.2100 — 1600 B.C.	明 Ming Dynasty	
商 Shang Dynasty	c.1600 — c.1050 B.C.	洪武 Hongwu	1368 — 1398
周 Zhou Dynasty	c.1050 — 221 B.C.	建文 Jianwen	1399 — 1402
西周 Western Zhou	c.1050 — 771 B.C.	永樂 Yongle	1403 — 1424
東周 Eastern Zhou	770 — 256 B.C.	洪熙 Hongxi	1425
春秋 Spring and Autumn	770 — 476 B.C.	宣德 Xuande	1426 — 1435
戰國 Warring States	475 — 221 B.C.	正統 Zhengtong	1436 — 1449
秦 Qin Dynasty	221 — 206 B.C.	景泰 Jingtai	1450 — 1456
漢 Han Dynasty	206 B.C.— A.D. 220	天順 Tianshun	1457 — 1464
西漢 Western Han	206 B.C.— A.D. 8	成化 Chenghua	1465 — 1487
新朝 Xin Dynasty	9 — 23	弘治 Hongzhi	1488 — 1505
東漢 Eastern Han	25 — 220	正德 Zhengde	1506 — 1521
三國 Three Kingdoms	220 — 280	嘉靖 Jiajing	1522 — 1566
魏 Wei Kingdom	220 — 265	隆慶 Longqing	1567 — 1572
蜀 Shu Kingdom	221 — 263	萬曆 Wanli	1573 — 1620
吳 Wu Kingdom	222 — 280	泰昌 Taichang	1620
晉 Jin Dynasty	265 — 420	天啟 Tianqi	1621 — 1627
西晉 Western Jin	265 — 317	崇禎 Chongzhen	1628 — 1644
東晉 Eastern Jin	317 — 420	清 Qing Dynasty	
南北朝 Northern & Southern Dynasties	420 — 589	順治 Shunzhi	1644 — 1661
北朝 Northern Dynasties	386 — 581	康熙 Kangxi	1662 — 1722
北魏 Northern Wei	386 — 534	雍正 Yongzheng	1723 — 1735
東魏 Eastern Wei	534 — 550	乾隆 Qianlong	1736 — 1795
西魏 Western Wei	535 — 557	嘉慶 Jiaqing	1796 — 1820
北齊 Northern Qi	550 — 577	道光 Daoguang	1821 — 1850
北周 Northern Zhou	557 — 581	咸豐 Xianfeng	1851 — 1861
南朝 Southern Dynasties	420 — 589	同治 Tongzhi	1862 — 1874
劉宋 Liu-Song	420 — 479	光緒 Guangxu	1875 — 1908
南齊 Southern Qi	479 — 502	宣統 Xuantong	1909 — 1911
梁 Liang	502 — 557		
陳 Chen	557 — 589		
隋 Sui Dynasty	581 — 618		
唐 Tang Dynasty	618 — 907		
五代 Five Dynasties	907 — 960		
遼 Liao Dynasty	907 — 1125		
宋 Song Dynasty	960 — 1279		
北宋 Northern Song	960 — 1127		
南宋 Southern Song	1127 — 1279		
金 Jin Dynasty	1115 — 1234		
元 Yuan Dynasty	1271 — 1368		
明 Ming Dynasty	1368 — 1644		
清 Qing Dynasty	1644 — 1911		



圖錄

CATALOGUE



老君造像碑

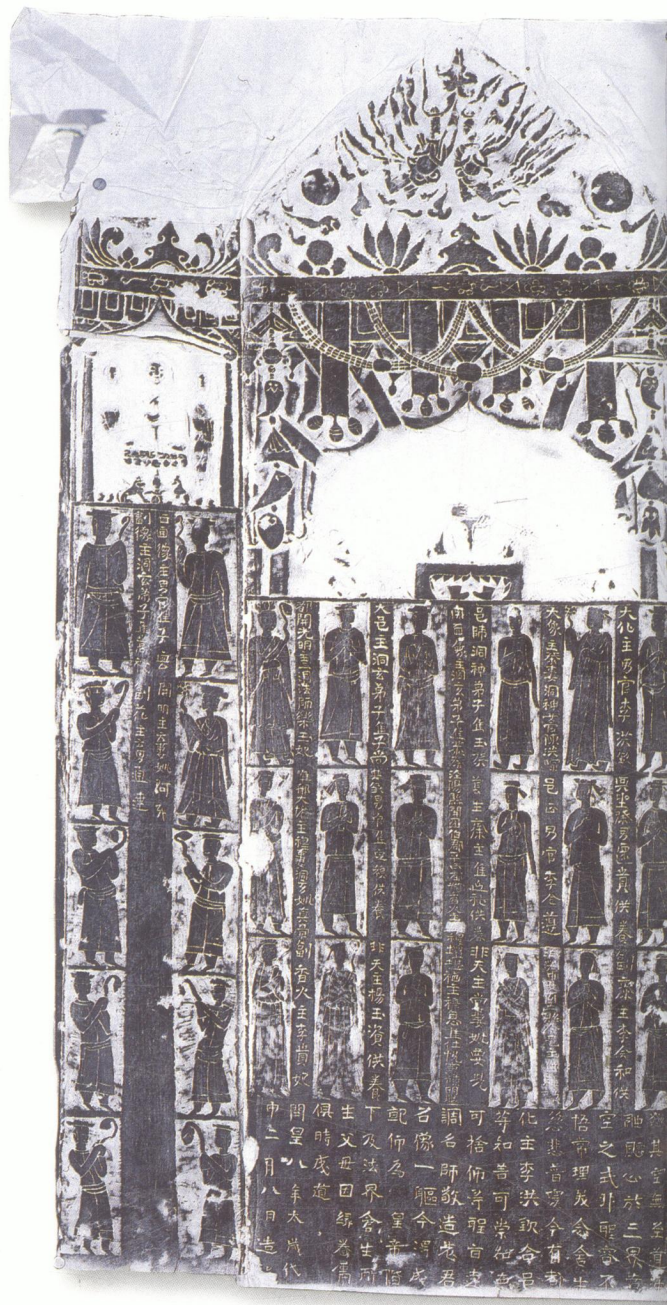
隋開皇八年（588年）二月八日

青石質 通高 148 厘米

山西省芮城縣博物館藏

圭首方座仍承北朝舊制，上部四面雕鑿神龕各高浮雕造像三尊，為老君像及左右侍童。圭首減底淺浮雕帷幕、流蘇等花飾，二飛天跳躍翻舞，中部正面減底淺浮雕供養人 18 個，背面 6 個，兩側各 10 個。碑座正面刻人像 12 個，左側有線刻人物圖。

碑下部界方格刻銘文：“夫玄宗邦湛遼廓欲其空無至道沖□□心於三界苦空之式非聖容不悟常理美念舍生慈悲普覆今有都化主李洪欽合邑等知善可崇知德可舍仰得聖旨遠調名師敬造老君石像一軀今得成□□為□皇帝陛下及法界會生所生父母因緣眷屬俱時成道開皇八年太歲戊申二月八日造。”





Stele with Figure of Deified Laozi

The eighth year of Kaihuang reign,

Sui dynasty (588)

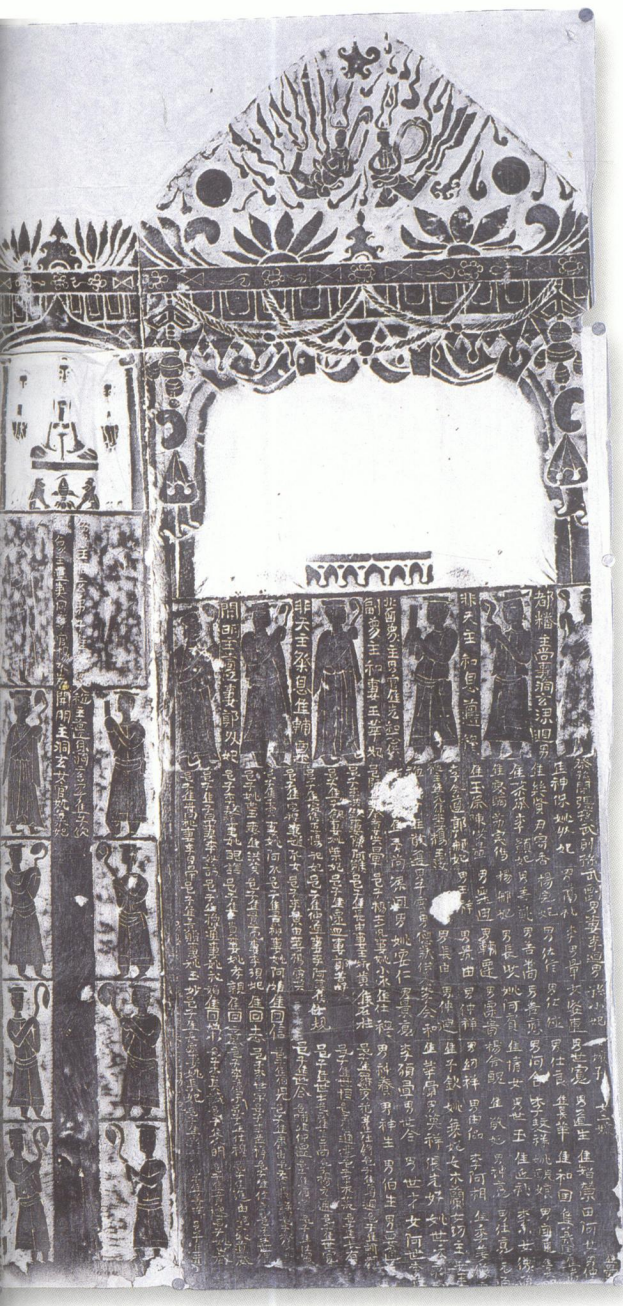
Stone

H. 148 cm

Collection of Ruicheng Museum

This stele, with a conical top and rectangular base, follows a style typical of stelae of the Northern Dynasties. On the upper part of each of its four faces is a niche with a figure of seated Laozi flanked by two attendants. They appear under curtain-like decorations with fringes. Two deities dance in the air above. Figures of donors appear in relief on the body: 18 in the middle section of the front, 6 on the back, and 10 each on the narrow sides. Twelve additional figures have been carved on the front of the base, with a figural scene to the left.

The completion date of the stele, the eighth day of the second lunar month, the eighth year of the Kaihuang reign of the Sui dynasty, is included in the inscription on its lower part.





杜君秀道教造像碑

唐景雲二年（711年）

石 通高83厘米

山西省芮城博物館藏

碑首為碣形（半圓狀），額部線刻兩飛天，相向飄飛翻舞，周匝刻牡丹紋飾。碑中上部主龕窟為火焰紋形，浮雕一天尊二弟子像，左右兩側雕蹲獅，兩邊窟龕雕二力士，中部開三龕，中龕雕薰爐，左右兩龕各雕二供養人，相向做跪狀，手捧供品，髮髻高聳，面相豐滿，神態度誠。碑下部刻銘文：“夫蓬嶠瀛州，金台瓊室，蕭□□□之外，迴出六塵之表，粵有道士□□秀，心悟經籍，情捐代網，想白雲之可托，高蹈林幽，玩丹霞之驅挹，從倚丘壑，虔構精舍，敬勒尊容爾，其相好分星靈暉湛月、飛仙控鶴羽客垂螭，碧落空哥，青溪實相，傳芳紀葉，刊石題金，希代傳奇，神功無量，上沾法界，下及蒼生，同出苦原，咸登正道，景雲二年十月一日成。”七村施主姓名列後。（略）

底座銘文：施主姓名（略）後銘“上騎都尉行同山縣、安邑縣、射洪縣令關懷智男、知隱三洞道士郭知今、□明觀觀主張元景，□坐袁道貞，監齋段敬元四十人等。”





Stele with Taoist Figures

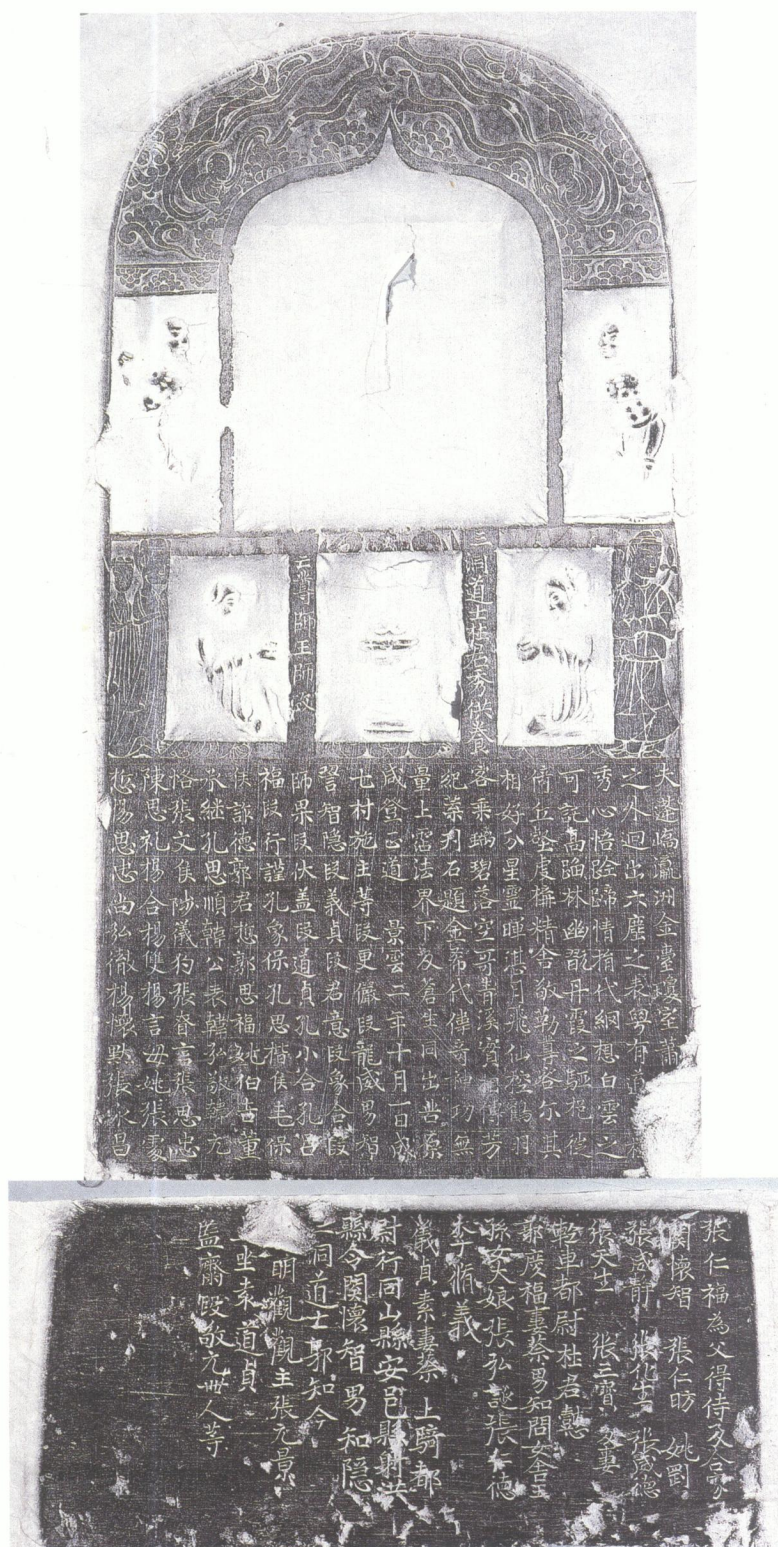
The second year of Jingyun reign, Tang dynasty (711)

Stone

H. 83 cm

Collection of Ruicheng Museum

Two deities are incised onto the half-disk shaped top section of the stele. They float in the air and dance towards each other. Surrounding them are peonies which are also delineated with incised lines. The main niche in the centre of the upper portion is orientated upwards and contains figures of a celestial worthy flanked by two attendants accompanied by crouching lions. The figures have been carved in low relief. Additional niches appear to the left and right, each contains a muscle-man (*lishi*). There are three niches in the middle section of the stele. A censer is in the central niche, while kneeling donors appear individually at the sides. The donors have their hair tied into bundles. They face each other and hold their offerings in hand. Their faces are full and round, and they wear a pious look. A lengthy inscription in the lower section of the stele contains a date and the names of donors. Another inscription is at the base of the stele, together with additional names of donors.





元始天尊造像碑

唐開元 29 年（741 年）

青石 通高 35 厘米

山西省芮城博物館藏

上圓下方。天尊盤坐，右手持扇，左手憑几，兩側侍立二弟子持扇，三像底座連枝。底座正中銘文“開元廿九年八月六日，焦嘉令奉為亡祖父及見（現）存家口平安，削石勒銘，敬造天尊一鋪同福。”凡 4 行 36 字。銘文兩側雕二供養人相向做跪狀

Stele with the Celestial Worthy of Primordial Beginning (Yuanshi Tianzun)

The twenty-ninth year of Kaiyuan reign,

Tang dynasty (741)

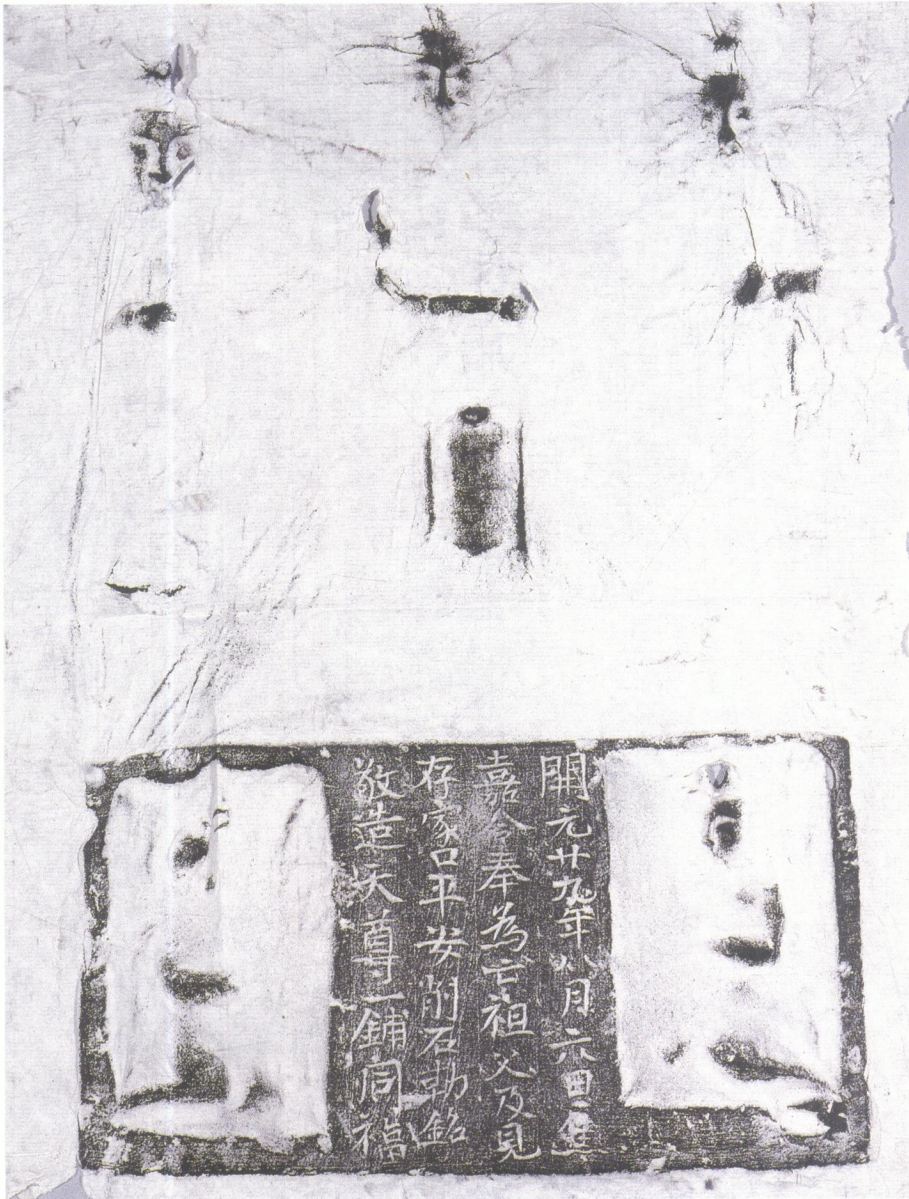
Stone

H. 35 cm

Collection of Ruicheng Museum

The stele is made of greenish colour stone. It is round on top and rectangular at the base. The Celestial Worthy of Primordial Beginning sits with crossed legs. He holds a fan in his right hand and rests his left hand on a curved support called *ji*. Flanking him are two followers who each stand with a fan in hand. The three figures are linked at the bottom. A thirty-six character inscription in the centre of the base provides a date and name of the donor who commissioned the stele for the well being of his late grandfather and family. Also at the base are two donor figures. They kneel, facing each other, separated by the inscription.







4

八卦紋方鏡

唐

銅 邊長 15.6 厘米

山西省博物館藏

四方委角形。龜形鈕，鈕外方折環列八卦象，其外四邊各有 4 字篆銘：“水銀陰精，辟邪衛靈，形神日照，保護長生”。

Square Mirror with the Eight Trigrams

Tang dynasty

Bronze

Side 15.6 cm

Collection of the Shanxi Provincial Museum

This square mirror has rounded corners and a tortoise-shell shape knob which is framed by the Eight Trigrams. A four-character inscription in seal script appears on each of the four sides between the trigrams and the rim of the mirror.



5

和合二仙磚雕

金
磚 高 19 厘米 寬 39 厘米
山西省考古研究所侯馬工作站藏

最初原本是祭祀萬回，因其能日行千里，故稱“萬回”。人們祭祀他，是為了使萬里之外的親人早日回家。所以宋時祀其為“和合之神”。《周禮·地官·媒氏》疏云：“使媒求婦，和合二姓”。明末清初，在民間流傳中，家人和合之神逐漸演變為婚姻和合之神。原來蓬頭笑面，擊鼓執棒的萬回，也化作持荷捧盒的寒山、拾得二神形象。後和合之神又由成人演變為逗人喜愛的孩童形象。

Carving of the Immortals of Harmony

Jin
Brick
H. 19 cm; W. 39 cm
Collection of the Houma Work Station, the
Institute of Archaeology, Shanxi Province

In the early days, homage was paid to Wan Hui (literally ten-thousand returns). It was believed that he could travel ten thousand *li* a day and therefore can expedite the return of members of families who had travelled far away. This is why he was regarded as the Immortal of Harmony in the Song dynasty. This immortal, at first representing harmony in a household, gradually

became one who ruled over happy and harmonious marriages from the late Ming to early Qing. The original representation of a smiling Wan Hui, with loose disheveled hair and carrying a drumstick and drum, came to be replaced by Hanshan and Shide holding a lotus and box. Subsequent depictions replaced the adult-looking figures with cute, lovely children.



二十四孝磚雕

金

磚 高 9-29 厘米 寬 22-27 厘米
山西省考古研究所侯馬工作站藏

孝道作為封建倫理道德的核心，是中華民族傳統文化的重要組成，也是幾千年來封建統治者維護其統治的主要思想基礎。宋金時期，由於宋代理學思想的影響，加之金代全真道教的提倡，孝子故事流傳尤盛。在金墓磚雕中作為一項重要內容，也屢見不鮮。除有零散的孝子故事外，完整的二十四孝也不乏貫例，它們以繪畫、雕刻、陶塑等不同藝術形式表現這一內容。當時的二十四孝故事，並無形成特定物件，由於時代的不同而有不同的選擇。稷山馬村四號墓出土的陶塑二十四孝，別具一格，前所未見，是至今發現完整二十四孝故事中極精彩的一套，其造型優美，人物生動，是不可多得的雕塑藝術珍品。



Carvings of the Twenty-four Models of Filial Piety

Jin

Brick

H. 9-29 cm W. 22-27 cm

Collection of the Houma Work Station, the
Institute of Archaeology, Shanxi Province

Filial piety was the core of feudal China's ethics. As an important element of Chinese traditional culture, it became a weapon for feudal rulers in maintaining their rule. During the Song and Jin periods, stories of filial sons were widespread due to the influence of Song dynasty *lixue* and its promotion by the Zhuanzhen sect of Taoism. This became an important and recurring theme in brick carvings found in Jin tombs. While individual stories were depicted in some, it is not uncommon to find complete illustrations of the stories of the twenty-four models of filial piety. They appear repeatedly in a variety of art forms such as paintings and sculptures. These representations had no specific target audience, choices differed from one period to another. This set, excavated from Tomb no. 4 in Machun, Jishan, is distinctive in style. Their beautiful forms and lively representation make them rare masterpieces.











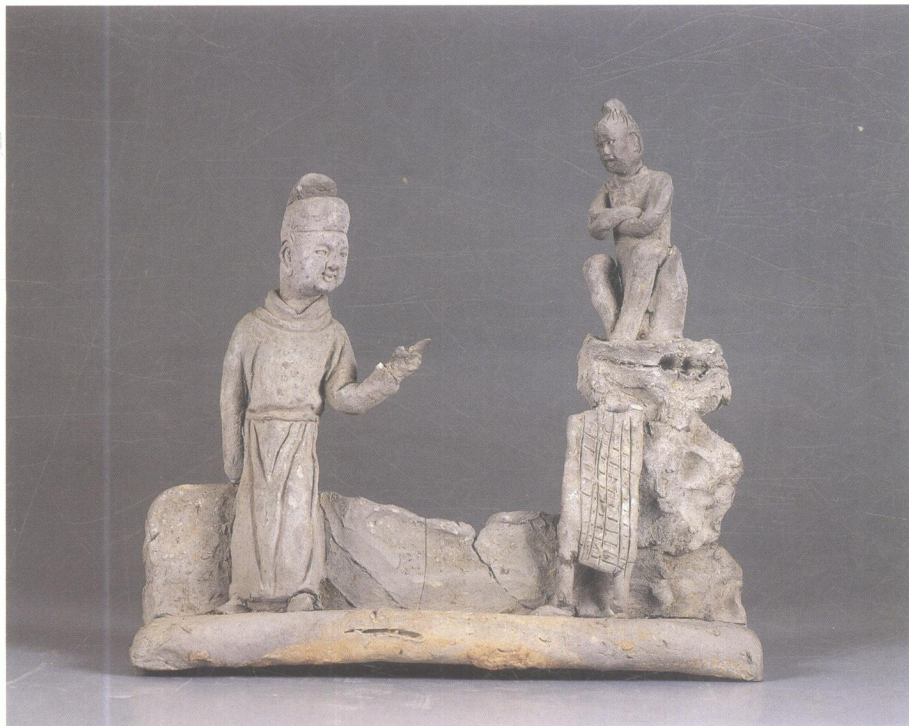
















7

蓮生貴子磚雕

金

磚 高 19 厘米 寬 28.5 厘米

山西省考古研究所侯馬工作站藏

蓮花自古以來，就以其高潔姿容受到人們的喜愛。在佛教的彌陀淨土中，以蓮花為居所，蓮花已成為淨土的代名詞。道教仿效佛教，蓮花又與神仙結緣。宋周敦頤的《愛蓮說》中“出淤泥而不染”的描寫，道出了蓮花的君子品格。又因取“蓮”“荷”的諧音，衍生出纏綿連連，和美和睦之意。“童子戲蓮”的題材，在金墓磚雕中也廣泛使用，通過在蓮荷之間翻仰攀爬、盡情嬉戲的童子，以寄意托情的手法，表達了“連生貴子”的吉祥意蘊。

Carving of Lotuses and Child

Jin

Brick

H. 19 cm; W. 28.5 cm

Collection of the Houma Workstation, the Institute of Archaeology, Shanxi Province

From early history, the lotus has been loved for its purity. In Buddhist teachings, the lotus became synonymous with “pure-land”. Influenced by Buddhism, Taoism too finds its link to the lotus flower. The idea that lotuses grow from muddy water, yet remain unpolluted, is believed to reflect the nature of a true gentleman. Furthermore, the pronunciation of the name lotus was taken to connote continuous

harmony. “Children playing among lotuses” was a theme widely used in Jin dynasty tomb brick carvings. Lively children playing among heavy growth of lotuses represent the auspicious idea of giving birth to many sons.



8

煉丹圖銅鏡

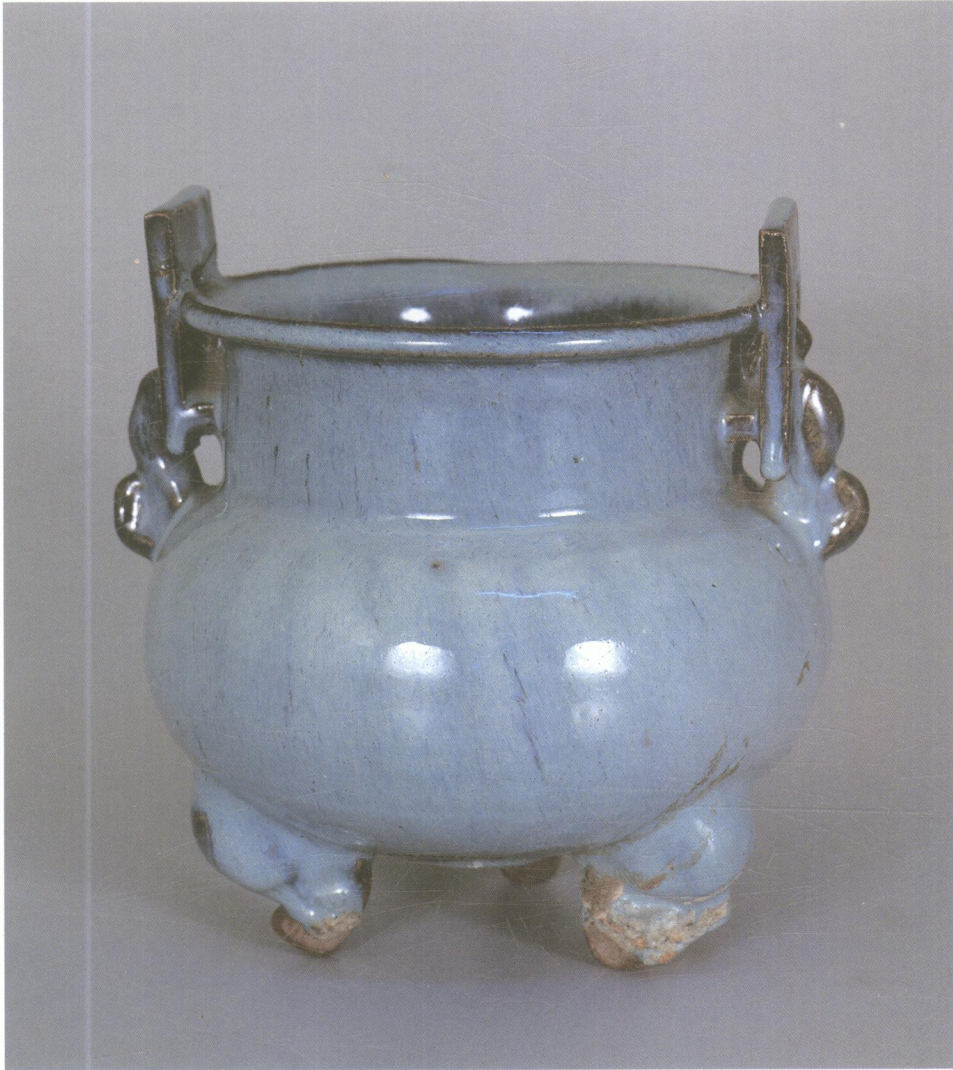
金
銅 直徑 27.4 厘米
運城市鹽湖區博物館藏

鏡面潔淨，稍有綠鏽，鏡中圓鈕，鈕上方一輪明月高空懸掛，月下宮殿矗立，右側繁枝葉繁茂的桂樹，樹下三位仙人姿勢各異，有立者、半蹲者，其中一個蹲者正往爐下加火。左上側的三位仙人，腳踩祥雲，頭上仙鶴飛翔，腳下兔、鹿跳躍，牛、獅子等動物安祥自在。銅鏡出自古代高級工匠之手，古樸典雅，鑄造精美，可謂銅鏡之精品。

Mirror with Scene of Alchemical Experiments

Jin
Bronze
Diameter 27.4 cm
Collection of the Museum of the Yanhu Region,
Yuncheng

This mirror has been well preserved except for some green oxidized marks. Above the round knob is the moon. Under the moon is a palace. A cassia-bark tree stands on the right with three immortals beneath: one stands, another crouches and yet another bends over to add firewood. The three deities on the left top are riding on clouds. Cranes fly above their heads, while hares and deer jump and cows and lions lie peacefully around them. This exquisite mirror is probably the work of a skilled master.



9

月白釉爐

元

瓷器 高 18.6 厘米 口徑 14.6 厘米
山西省博物館藏

盤口，直頸，鼓腹，曲形蹄足，長方形帶孔附耳，耳與頸腹之間以螭相連，全身除爐內及足外，遍施藍色釉，釉濃厚，並有流釉堆積，器物造型渾圓飽滿，胎體厚重。此爐出自山西省大同宋家莊元代至元二年（公元 1336 年）馮道真墓，是元代鈞窯典型的實物。

Censer in Bluish-white Glaze

Yuan dynasty

Ceramic ware

H. 18.6 cm; diameter of mouth 14.6 cm

Collection of the Shanxi Provincial Museum

The censer features a dish-shaped mouth, straight neck, bulging body and bent, hoof-shaped legs. Handles are square and looped and are connected to the body by *chi* dragons. Apart from the interior and lower legs, the censer is covered in a thick blue glaze that dripped and is allowed to accumulate in some parts. Its body is thick, rounded and full. Excavated in 1958 from the tomb of Feng Daozhen, dated 1336, at Songjiazhuang, Datong, Shanxi Province, it is a typical Yuan dynasty Jun ware.



人物雕像（十九尊）

元

木 高 14.5 厘米

山西省博物館藏

有的頭戴道冠，身穿長袍，有的身穿盔甲，手持各種武器，腳踏青雲，外施彩，以紅綠為主，衣紋描金。

Set of Nineteen Taoist Figures

Yuan dynasty

Wood

H. 14.5 cm

Collection of the Shanxi Provincial Museum

All figures in the set are different although they all stand on clouds. Some wear Taoist caps and robes, others wear armour and carry different weapons. The figures are painted, primarily in red and green. Draperies are highlighted in gold.













元始天尊坐像

明

木 高 34 厘米

山西省博物館藏

束髮戴冠，長圓臉，慈眉善目，大耳鬚鬚，身穿黃領紅衣，外罩黑邊紫紅寬袖道袍，下身穿黑色褲，腰束帶下垂，胸前雙手在巾內接合，雙腿盤曲坐在一蓮花座上。

Celestial Worthy of Primordial Beginning (Yuanshi Tianzun)

Ming dynasty

Wood

H. 34 cm

Collection of the Shanxi Provincial Museum

With his hair tied-up and wearing a Taoist cap, this figure has an oblong face, kind, benevolent features and long ears. He also wears a beard. There is a yellow collar to his red undergarment over which is a wide-sleeved purple Taoist robe with black trim. He wears black pants with straps cascading naturally. With crossed legs, he sits on a lotus seat clasping his hands under a piece of cloth while holding them in front of his chest.





元始天尊坐像

明

木 高 57.8 厘米

山西省博物館藏

束髮戴冠，內著交領內衣，外罩長衫，腰繫長帶，雙手合抱，置於胸前，雙腿盤曲坐在一蓮花座上，瓣尖寬大肥厚，體髹紅漆，面塗紅彩，髮塗黑彩。

Celestial Worthy of Primordial Beginning (Yuanshi Tianzun)

Ming dynasty

Wood

H. 57.8 cm

Collection of the Shanxi Provincial Museum

With his hair tied-up and wearing a Taoist cap, this figure wears an undergarment with overlapping lapels and a loose outer gown that is tightened at the waist by a long strap. He clasps his hands in front of his chest and sits with legs crossed on a lotus seat built of large and thick lotus petals. His body was once covered with red lacquer. His face and hair are covered in red and black paint respectively.





真武坐像

明

銅 高 23.7 厘米

山西省博物館藏

真武為道教大神，鎮守北方的統帥。

此尊像著袍襯鎧，手持寶劍，披髮跣足，不怒而威，神案下置龜蛇二將（玄武）。鑄像形神兼備。

Zhenwu, God of the North

Ming dynasty

Bronze

H. 23.7 mm

Collection of the Shanxi Provincial Museum

Zhenwu, or the Perfected Warrior, is an important deity in the Taoist religion. He is the commander of the north.

The figure wears a robe over armour. Barefooted and with loose hair, Zhenwu holds a sword in-hand and, though not in anger, he is nevertheless awe-inspiring. Under his bench is Xuanwu, the Dark Warrior.



真武大帝坐像

明

銅 高90厘米

山西省博物館藏

披長髮，圓臉，深目高鼻，雙耳垂肩。身著交領內衣，外罩無領寬袖長衫，衣紋自然下垂遮足，胸前飾雲龍紋，束寬帶，左手撫膝，右手彎曲胸前，跏趺坐一方形座上。

Zhenwu, God of the North

Ming dynasty

Bronze

H. 90 cm

Collection of the Shanxi Provincial Museum

With long hair, a round face, deep eyes, high nose and long ears, the figure wears a robe over an undergarment with overlapping lapels, decorated with dragons and secured by a wide strap. His garments hang naturally, almost concealing his bare feet. He sits on a rectangular seat, places his left hand on his knee and holds his right hand up near his chest.





真武坐像

明

木 高 65 厘米

山西省博物館藏

黑色披髮，長圓臉，慈眉善目，身穿圓領內衣，外罩反領道袍，一手扶膝，赤腳微露，坐一半圓形座上。

Zhenwu, God of the North

Ming dynasty

Wood

H. 65 cm

Collection of the Shanxi Provincial Museum

With long and loose dark hair, an oblong face and kind, benevolent features, this Zhenwu wears a shirt with a round neckline under an outer garment with an inverted collar; his bare feet are half-exposed. He sits on a semi-circular seat and rests one hand on his knee.



真武坐像

明

木 高 65 厘米

山西省博物館藏

此坐像披長髮，圓臉，雙目俯視，高鼻，垂耳。身穿交領內衣，外罩無領寬袖長袍，胸前繫帶下垂，一手撫膝，另一臂彎曲胸前，一腿支起，另一腿盤曲在腹前，腳心向上，坐一半圓形座上。

Zhenwu, God of the North

Ming dynasty

Wood

H. 65 cm

Collection of the Shanxi Provincial Museum

The seated figure has loose, long hair, round face, high nose and long ears. He casts his glance downwards. Over an undergarment with overlapping lapels is a loose and collarless, wide-sleeved robe that is tightened by long, hanging straps near the chest. He rests one hand on his knee while holding the other near his chest. He sits on a rectangular seat with legs bent, one vertically with foot down, and the other horizontally with foot facing up.





北極紫微大帝眾水陸畫

明

絹本設色 高117厘米 寬60.5厘米
山西省博物館藏

按北極有三垣，以紫微垣為首。《晉書》載：“紫微垣十五星，一曰紫微，天帝之座也，天子之所居”。畫中頭戴冕旒，身穿袞服，秀態嫺雅者，即紫微大帝。兩旁左輔右弼執圭隨侍。後四男，一捧花，一舉蓋，兩人執幡。實為一幅人間君臣之寫照。

Ritual Painting of the Purple Tenuity Emperor of the North Pole [Star] and Attendants

Ming dynasty

Hanging scroll, ink and colours on silk

H. 117 cm; W. 60.5 cm

Collection of the Shanxi Provincial Museum

The ancient Chinese believed there were three groups of constellations in the North Pole, among them Ziwei is the most important. According to *Jinshu*, there are fifteen stars within Ziwei. It is the seat of the Heavenly Emperor (Tiandi) and residence for the Son of Heaven (Tianzi). In this painting, the genteel and graceful figure wearing a ceremonial headgear and robe is the Purple Tenuity Emperor (Ziwei Dadi). He is flanked by officers, each holding a ceremonial tablet. Behind them are four male attendants: one carries a basket of flowers, another carries a canopy and the other two hold pennants. The mode of depiction resembles that of an emperor on earth and his court.



太乙諸神眾水陸畫

明

絹本設色 高 116 厘米 寬 61 厘米
山西省博物館藏

太乙有二說，一說為天之尊神，即天皇大帝。一說為天神，《天文大象賦》說：“太乙一星，天帝之臣也，主使十六龍，知風雨，水旱、兵革、饑饉、疾疫。”畫中太乙神，披髮，內著武士裝，外披道服，拱手而立。前後擁簇五人俱作武士裝。

Ritual Painting of the God Taiyi and Attending Deities

Ming dynasty

Hanging scroll, ink and colours on silk

H. 116 cm; W. 61 cm

Collection of the Shanxi Provincial Museum

Taiyi is sometimes known as the Great Heavenly Emperor (Tianhuang Dadi). Alternatively he is a Heavenly Divinity (Tianshen), a servitor to the Heavenly Emperor who rules over sixteen dragons and is able to detect wind and rain, flood and draught, war, famine and sickness. Here, Taiyi, with loose, long hair, wears armour underneath a Taoist robe. He stands with clasped hands and is attended by five men, also in military attire.





天蓬天猷翊聖玄武真君水陸畫

明

絹本 設色描金 高 119.2 厘米 寬 62 厘米
山西省博物館藏

傳說北極紫微大帝有四將保衛。四將為天蓬大元帥、天猷副元帥、翊聖黑殺將軍、佑聖玄武將軍。畫中四將軍上為天蓬天猷，下為玄武翊聖。整幅畫面飄帶氣舞，氣氛緊張，是一幅武將出征圖。

Ritual Painting of the Four Perfected Lords Tianpeng, Tianyou, Yisheng and Xuanwu

Ming dynasty

Hanging scroll, ink, colours and gold on silk

H. 119.2 cm; W. 62 cm

Collection of the Shanxi Provincial Museum

The Purple Tenuity Emperor (Ziwei Dadi) has four guards. They are Tianpeng, the Commander-in-Chief; Tianyou, the Assistant Commander; Yisheng and Xuanwu. In this work, Tianpeng and Tianyou are shown on top, Xuanwu and Yisheng are at the bottom. Billowing ribbons and belts all over the pictorial surface add tension to the painting. This is a depiction of military generals about to set out for war.



角亢氐房心尾箕星君水陸畫

明

絹本設色 高117厘米 寬60.5厘米

山西省博物館藏

這組二十八宿畫共分四幅。我國古代把黃道的恆星分成二十八個星座，四方各有七宿。這些星宿無論化緣佛教、道教都供奉，一般以動物作為代表。此畫為東方七宿，即：角蛟、亢龍、氐貉、房兔、心狐、尾虎、箕豹。人物中有老有少有文有武，各種動物或抱於懷中或立於身旁。

Ritual Painting of the Star Gods of the East

Ming dynasty

Hanging scroll, ink and colours on silk

H. 117 cm; W. 60.5 cm

Collection of the Shanxi Provincial Museum

One from a set of four paintings of the twenty-eight lunar mansions.

In ancient Chinese cosmology, constellations were classified into twenty-eight lunar mansions, seven each in four groups of the four directions. The mansions were often represented by animals and were worshipped by Buddhists and Taoists alike. This painting shows the seven mansions of the east, namely Jiao the *jiao* (mythical flood-dragon), Kang the dragon, Di the hound, Fang the rabbit, Xin the fox, Wei the tiger and Ji the leopard. Figures are shown as literary or military men of different ages. Their respective animals either rest in their arms or stand by their sides.





井鬼柳星張翼軫星君水陸畫

明

絹本設色 高 116.5 厘米 寬 61 厘米

山西省博物館藏

此畫為二十八宿第四幅畫南方七宿，即：井犴、鬼羊、柳獐、星馬、張鹿、翼蛇、軫蚓。畫中七位星君，都做男相。馬、羊在右，鹿、獐在左，上方兩星君一捧蛇一捧蚓。中間下方一物似龍，頭上長一角，角上又分兩枝，濃眉大嘴短鬚。此物可能是“犴”。

Ritual Painting of the Star Gods of the South

Ming dynasty

Hanging scroll, ink and colours on silk

H. 116.5 cm; W. 61 cm

Collection of the Shanxi Provincial Museum

This is another from the set of four paintings of the twenty-eight lunar mansions. It shows the seven constellations of the south, namely Jing the *jian*, Gui the ram, Liu the roe deer, Xing the horse, Zhang the deer, Yi the snake, and Zhen the earthworm. The seven star gods are depicted as male figures. A horse and goat can be found on the right, a deer and roe deer on the left. A snake and earthworm is in the hands of the two star gods appearing on the top of the painting. The creature with a branching horn on its head, at centre bottom, looks like a dragon. It has thick brows, a big mouth and short beard and may be a *jian*.



和合二仙圖軸

錢慧安 (1833-1911)

清

紙本設色 高 150 厘米 寬 75.5 厘米

山西省博物館藏

和合二仙並肩而立，右邊一仙，手捧寶葫，仔細端詳。著長袍，袒胸露臂。下身著褲，及膝，腰間繫帶。赤足，單腳站立。左臂挎一碩大斗笠，應為合仙。左邊的和仙，亦著長袍，袒胸露臂，下身著長褲，腳穿草鞋。右手提籃，左臂搭在合仙頸上，微微抬頭遠視。身旁立一仙鶴，上方繪有蝙蝠。畫面呈現出和睦、祥氣的氣氛。右上方行書題“和氣致祥”，款署“丙戌嘉平月之吉仿華秋岳筆，清谿樵子錢慧安”，下鈐朱文“吉生書畫”印。

The Immortals of Harmony

Qian Hui'an (1833-1911)

Hanging scroll, ink and colour on paper

H. 150 cm; W. 75.5 cm

Collection of the Shanxi Provincial Museum

The Immortals of Harmony stand side by side. The figure on the right examines a precious gourd that he holds. A loosely-worn, long robe exposes his chest and arms. His knee-length pants are strapped to his waist. He wears no shoes, stands on one foot with a big hat tucked under his left arm. The figure on the left is clothed in a similar manner, except for his long pants and shoes made of straw. He carries a basket in his right hand and lays his left arm over the neck of his companion. With a slightly raised head he stares into the distance. Beside him is a heavenly crane and bats are depicted on the upper left. A serene atmosphere prevails over the pictorial surface.

An inscription in running script on the top right corner reads, "Harmony leads to wellness" and "[Painted] on an auspicious day of the twelfth month of [the year] *bíngxu* (1886), in the style of Hua Qiuyue (Hua Yan, 1682-1756), [by] Qingxi Qiaozi Qian Hui'an". It also bears a seal with "Jisheng Shuhua" in red.





閻君像軸

清

紙本 青綠設色 高 147.1 厘米 寬 72.4 厘米
山西省博物館藏

閻君為管理地獄的主宰，其下屬有十八判官。此為十殿閻羅中的四殿閻羅，分別為五殿閻羅大王、六殿卞城大王、七殿泰山大王和十殿轉輪大王。閻君頭戴高冠，著寬袖長袍，正襟危坐於案前，左右為判官，其下為陰間鬼域。五、六、七殿閻君面龐設色均為褐紅色，十殿轉輪大王面龐設色為粉白色。十殿閻羅是仿照人間官衙而設置，只是完全“鬼”化了。畫無款，從繪畫技法上看，應為清代民間畫工所繪。

Set of Four Scrolls of the Emperor of the Underworld (Yanjun)

Qing dynasty

Hanging scroll, ink and colours on paper

H. 147.1 cm; W. 72.4 cm

Collection of the Shanxi Provincial Museum

Yanjun takes charge of the underworld, assisted by eighteen judges.

These scrolls comprise four judgement scenes of the underworld that are usually presented in sets of tens. These are the fifth to seventh scenes presided over, respectively, by Yanluo Dawang, Biancheng Dawang, Taishan Dawang, and the tenth scene presided over by Zhuanlun Dawang. The Emperor of the Underworld wears a tall headgear and a long robe with wide sleeves. He sits austere in front of a desk flanked by his assisting judges. Below is a depiction of the underworld. Yanjun of the fifth, sixth and seventh scenes have dark red faces and that of the tenth is painted white. The ten underworld judgement scenes are modeled after their counterparts in the world of the living. These works are not signed, but judging from the painting skill, they are likely to have been done by folk artists of the Qing dynasty.









老君坐像

年代不祥

銅 高44厘米

山西運城解州關帝廟文物管理所藏

頭戴蓮花頂冠，相貌清瘦蒼勁，前額寬廣，上有三理橫紋貫通，眉弓拱起，雙目微合，目光有神，從前額直通下來的鼻梁挺直，額下留五綵鬚，造像表現一個飽經滄桑、爽健而睿智的仙翁形貌及精神狀態。上身內穿左交領袍服，外披道袍，衣紋線條自然流暢，雙臂輕微彎曲，左手垂直於左前膝，右手輕扶右前膝，手持道教特有的蘭花指式。

Deified Laozi

Period unknown

Bronze

H. 44 cm

Collection of the Institute for the Management of Cultural Relics, Temple of Lord Guan, Jiezhou, Yuncheng

The figure wears a lotus-shape headgear. His face is thin with a wide, wrinkled forehead. His eyebrows are curved and his eyes are half-closed yet sharp. He has a straight nose and a long beard parted into five strands. The presentation is that of an experienced, weathered, healthy and wise old gentleman. He wears an undergarment with overlapping lapels under a Taoist robe. Bending both arms gently, his left hand is relaxed and placed on his left knee, while his right hand forms a sacred gesture and is placed on his left thigh.



青花老子出關圖棒槌瓶

清

陶瓷 高 48 厘米 口徑 12.5 厘米

山西省博物館藏

盤口，頸中部有一道凸弦紋，圓折肩，筒形長腹，圈足。通體施白釉，上繪青花紋飾，口沿及肩部飾錦地紋，頸部飾竹葉紋，腹部飾老子出關圖，此瓶製作規整。

Vase with Scene of Laozi Retiring to the Mountains in Underglaze-blue

Qing dynasty

Ceramic ware

H. 48 cm; diameter of mouth 12.5 cm

Collection of the Shanxi Provincial Museum

Vase with a dish-shaped mouth, a raised line around the neck, smooth-angled shoulders, an elongated, cylindrical body and foot-ring. The vase comes with a white glaze and decorations in underglaze-blue. The mouth-rim and shoulders are decorated with brocade patterns, the neck with bamboos. On the body is a scene depicting Laozi leaving for the mountains.





關公包巾武坐像

明萬曆三十年（1602年）

銅 高45厘米

山西運城解州關帝廟文物管理所藏

頭戴武士包巾，面部結構嚴謹，雙眉微促，眼角上揚，雙唇緊閉，不怒自威，頷下留鬚，神態剛柔相濟又不失英雄氣魄。身微右側披重鎧，胸前有團龍，其上部左右有兩虎頭圖案裝飾，右腿盤膝而坐，左腿彎曲向左前方，腳跟蹬地，腳尖上翹，穿虎頭靴，兩臂平直彎曲，雙手扶膝，全身比例適當，鑄造手法繁簡有致。

Lord Guan

The thirtieth year of Wanli reign, Ming dynasty (1602)

Bronze

H. 45 cm

Collection of the Institute for the Management of Cultural Relics, Temple of Lord Guan, Jiezhou, Yuncheng

The figure is depicted with his hair wrapped in cloth in the manner of a soldier. His facial features have been carefully rendered and reveal knitted brows, raised eyes and tightly closed lips. He also wears a beard. Both gentle and tough, he commands respect. His body is slightly inclined to the right, while wearing armour that is decorated with dragons arranged into a roundel flanked by tiger-heads set above. He sits with his right knee bent and his left leg stretching forward, heels resting on the ground and toes pointing up. His boots are decorated with tiger-heads at the front. He bent his arms and places his hands on his knees.



關帝坐像

清順治三年（1646年）

銅 高47厘米

山西運城解州關帝廟文物管理所藏

頭戴帝王冠，面形兩腮方圓，兩耳垂長，蠶眉單鳳眼，隆鼻，情態似沈思又似遐想，具有帝王堅毅果敢之氣。身著帝袍，正襟危坐，左手握右手持笏板（現無笏板），雙臂彎曲於胸前，前胸佩玉帶，玉帶下端繫有花結，兩袖口有折帶紋垂於几座臺上，腳穿雲頭靴。

Lord Guan

Third year of Shunzhi reign, Qing dynasty (1646)

Bronze

H. 47 cm

Collection of the Institute for the Management of Cultural Relics, Temple of Lord Guan, Jiezhou, Yuncheng

The figure wears an emperor's headgear. He has a square, full face, long ears, thick brows, small, slanting eyes and a high nose. He looks reposeful and pensive and exhibits the stamina of an emperor. He wears an emperor's robe and sits upright. Both arms are bent and held in front of his chest as he clasps his hands to hold a ceremonial sceptre (now missing). A strap runs around his chest, its ends tied into a fancy knot. His wide sleeves fall and hang over his seat, and he wears boots with cloud decorations at the front.





關娘娘坐像

明天啟六年（1626年）

銅 高56厘米

山西運城解州關帝廟文物管理所藏

頭戴鳳冠，面頰豐滿，柳眉鳳眼，秀目澄澈，儀容慈祥。身著霞帔，線條沈穩莊重，充分展現了一個漢代貴婦的端莊風姿。雙臂環抱胸前，雙手覆蓋有巾帛手帕，前胸服裝飾有雲紋，整體服裝線條流暢，絲織感很強，兩袖口褶條紋飾與巾、裙形成了手法上繁與簡的對比，從三層裙子下擺微微露尖足。

Lady Guan

Sixth year of Tianqi reign, Ming dynasty (1626)

Bronze

H.56 cm

Collection of the Institute for the Management of Cultural Relics, Temple of Lord Guan, Jiezhou, Yuncheng

Wearing a phoenix headgear, the figure has a full face, thin brows, small eyes and a kind, compassionate look. Wrapped in a *xiapei* cape represented by sturdy lines, she has the demeanour of a dignified lady. She crosses her arms and places them in front of her chest; a handkerchief covers her hands. Her garment is decorated with a cloud pattern over her chest. The smooth lines of her draperies have been skilfully rendered to suggest their silken texture which provide an interesting contrast to the simple folds over her cuffs and handkerchief. Her feet protrude slightly from underneath the hems of her triple-layered skirt.



文昌坐像

明

銅 高 61 厘米

山西省博物館藏

頭戴道冠，面相方圓，雙目炯炯有神，三縷長鬚，身著甲冑，外披長衫，在左胸前及肩部、腿部等處飾雲龍紋，全身鑲金大多已剝落。雙手一手撫膝，一手置於胸前，呈坐相。鑄造精美，工藝精湛。

God of Literature (Wenchang)

Ming dynasty

Bronze

H. 61 cm

Collection of the Shanxi Provincial Museum

The figure wears a Taoist cap. He has an oblong face and sharp eyes, and wears a beard, parted into three strands. He wears armour and a loose robe over it, decorated with dragon on the chest, shoulders and under the waistline. He sits, resting one hand on his knee and holding the other near his chest. The gold coating that once covered the figure is only barely visible.





麻姑獻壽像

清

水晶 高 28.7 厘米

山西省博物館藏

立體圓雕。麻姑呈站立狀，面龐豐腴，五官端正，衣紋深淺適宜。

Immortal Magu

Qing dynasty

Crystal

H. 28.7 cm

Collection of the Shanxi Provincial Museum

A standing figure of the immortal Magu carved in the round. She has a plump face and beautiful features. Folds of her drapery have been exquisitely rendered.



臘台壽星坐像

清

石 高 20.7 厘米

山西省博物館館藏

長額，長鬚，雙耳垂肩，寬袍廣袖，雙手持杖，右邊臥一梅花鹿。“福壽祿”寓意吉祥。

God of Longevity

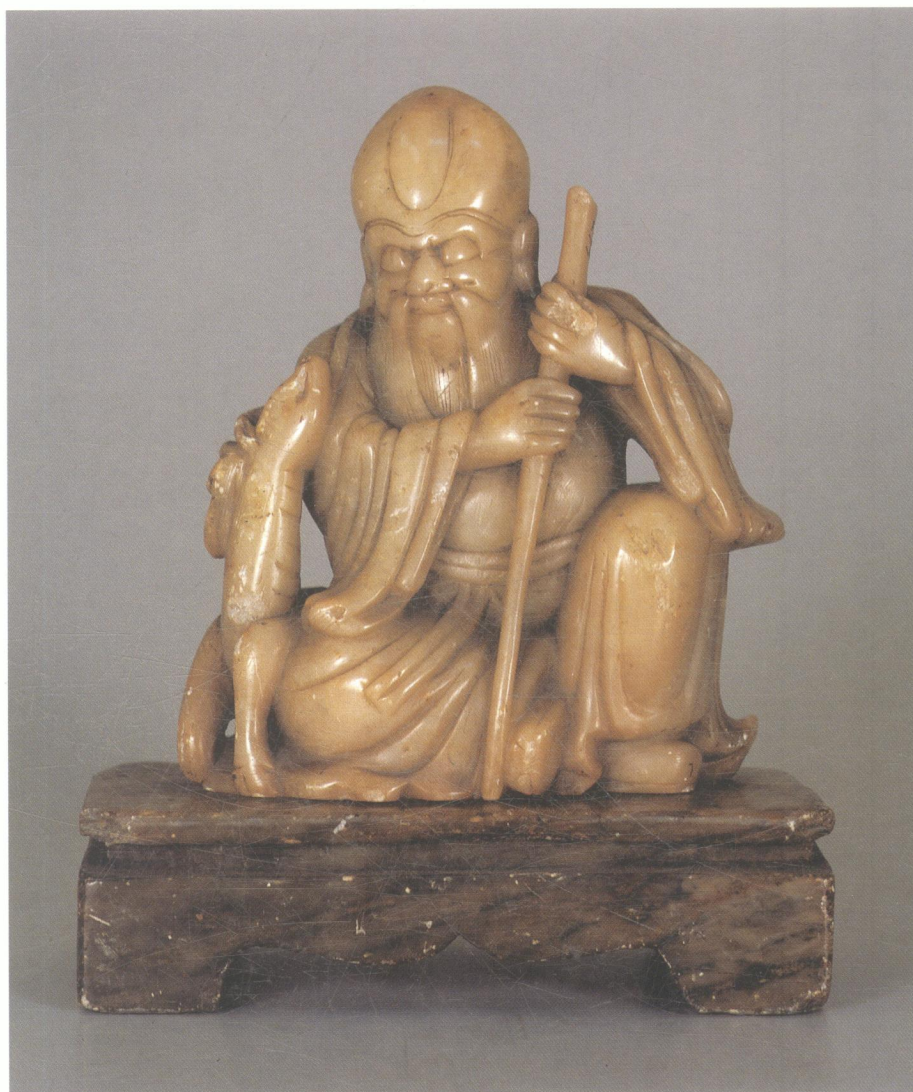
Qing dynasty

Stone

H. 20.7 cm

Collection of the Shanxi Provincial Museum

The figure has an elongated forehead and a long beard and ears that almost touch his shoulders. Wearing a loose gown with wide sleeves, he clutches a staff in his hands. A spotted deer crouches on his right. The piece carries an auspicious implication of good fortune, prosperity and longevity.





周公立像

明

銅 高 120 厘米

山西省博物館藏

臉形方圓，五官端正，呈站立狀。

Duke of Zhou

Ming dynasty

Bronze

H. 120 cm

Collection of the Shanxi Provincial Museum

The figure has a square, pleasant-looking face and is shown in a standing pose.





桃花女立像

明
銅 高 120 厘米
山西省博物館藏

桃花女呈站立狀，面龐豐腴，五官端正，寬袖長衣。

Peach-blossom Maid

Ming dynasty
Bronze
H. 120 cm
Collection of the Shanxi Provincial Museum

Shown in a standing pose, the Peach-blossom Maid has a full, rounded face and pleasant features. She wears a long garment with wide sleeves.





34

吳剛下月圖屏

清

石 屏高 37.2 厘米 寬 37.4 厘米
運城市鹽湖區博物館藏

石質呈淡褐色，以陰陽刻雕出吳剛下月圖。圖屏的左上方是月宮，月宮雕刻有廣寒宮和桂樹，周圍雲霧繚繞，吳剛嚮往人間的繁華美景，腳踩祥雲，翩翩而下。吳剛下方是寬闊的湖面，雕刻華麗的樓船在水面行駛，湖洲島上長著一簇簇挺拔蒼翠的竹子。圖屏反映了吳剛不甘寂寞離開仙境來到美麗人間的神話故事。

Screen Depicting Wu Gang Leaving the Moon

Qing dynasty

Stone

Screen H. 37.2 cm; W. 37.4 cm

Collection of the Museum of the Yanhu Region,
Yuncheng

Relief and incision techniques have been used in carving this screen out of pale brownish colour stone. The subject is taken from the legend of Wu Gang and his visit to the human world. His palace on the moon appears on the top left. It is made up of the Guanghan Palace and cassia-bark

trees, surrounded by heavy mists and swirling clouds. Attracted by the prosperity and beauty of the human world, Wu Gang flies down to earth, descending slowly on clouds. Below him are boats sailing on a lake. On an islet in the lake is a thick growth of bamboos.



呂洞賓坐像

明

木 高41.5厘米

山西省博物館藏

呂洞賓，呂岳，號純陽子，河中府永樂（今山西永濟）人，是唐末、五代時期的著名道士。

此像頭戴黑色道帽，長圓臉，慈眉善目，高鼻大耳，內穿交領長衣，外罩寬袖道袍，腰束帶，右手扶膝，左手食指指天，雙腳著地，呈坐像。

Immortal Lü Dongbin

Ming dynasty

Wood

H. 41.5 cm

Collection of the Shanxi Provincial Museum

Lü Dongbin, named Lu Yan and zi Chunyangzi, was a native of Yongle prefecture (present day Yongji, Shanxi province). He is a famous Taoist priest of the late Tang and Five Dynasties period.

This figure wears a black Taoist cap. He has an oblong face with kind, benevolent features, a high nose and long ears. He wears a garment with overlapping lapels under a Taoist robe with wide sleeves that is tightened at the waist. He sits with his right hand resting over his knee and his left index finger pointing to the sky.





朔州琺華塑八仙慶壽

明成化

瓷器 高 16.4-22 厘米

永樂宮文管所藏

一組九件（壽星、漢鍾離、呂洞賓、曹國舅、韓湘子、藍采和、張果老、鐵拐李、何仙姑），1980年朔州市城區西關社稷壇遺址出土。

琺華塑是明代山西地區興起的一種釉陶新品種，也稱“山西素三彩”，具有濃郁的北方民間藝術風格，主要產地在晉南一帶。該組作品均為陶胎，採用模塑工藝整修成形，施孔雀綠、紫、黃三種色釉。人體裸露部分露胎，塗以白粉。底部露胎。人物造型形神兼備，色調古樸，素淡典雅，堪稱明代琺華塑中的精品之作，具有極高的藝術價值。

Set of Nine *Fahua* Sculptures

Chenghua period, Ming dynasty

Ceramic ware

H. 16.4-22 cm

Collection of the Institute for the Management of Cultural Relics, Chongfu Temple, Shuozhou

This set, of the Eight Immortals and the God of Longevity, was unearthed from the Shejitan site in the western part of the city of Shuozhou in 1980.

Fahua sculpture was a new art form that gained popularity in the area around Shanxi during the Ming dynasty. Known also as “*su-sancai* of Shanxi”, it bears the characteristics of folk arts of northern China and was produced mainly in the provinces of Shanxi and Hebei.

These earthen sculptures have been moulded into shape and covered with peacock green, purple and yellow glazes. The exposed parts and undersides of the figures reveal their earthen body. The exposed parts of the body are covered with white powder. Well-proportioned and spirited, they are masterpieces of the genre with high aesthetic value.









37

木雕嵌銀絲八仙像（八尊）

清

紅木 高約 30 厘米

山西省博物館藏

由李鐵拐、鍾離權、張果老、何仙姑、藍采和、呂洞賓、韓湘子、曹國舅等組成。人物神態不一，各持物不同，衣褶流暢，通體鑲嵌銀絲，站立於一圓形木座上，製作精細，刀工嫺熟，是不可多得的藝術品。

Set of the Eight Immortals

Qing dynasty

Blackwood with silver inlay

H. about 30 cm

Collection of the Shanxi Provincial Museum

The Eight Immortals are Li Tieguai, Zhongli Quan, Zhang Guolao, He Xian'gu, Lan Caihe, Lü Dongbin, Han Xiangzi and Cao Guoqiu. Each appears in a different pose and holding different objects. They stand individually on a round base with their robes draping naturally. Thin, thread-like silver inlays can be found decorating the figures.











38

八仙過海人物山子

明

玉 高40厘米

山西省博物館藏

玉料呈青色，上部及左半部份為褐色。立雕，體呈山形，用以鏤雕，深淺浮雕和陰線刻紋等多種手法，琢成八仙過海圖景。正面有一座凸起的山峰，旁凸雕一株挺拔高大的松樹，枝葉搭於兩邊的小山頭上。松樹下波濤洶湧，八仙手持各自寶物，或乘瑞獸騰雲駕霧，或渡於海上，各顯神通。人物神態各異，形象生動。

Mountain-shaped Carving with the Eight Immortals Crossing the Ocean

Ming dynasty

Stone

H. 40 cm

Collection of the Shanxi Provincial Museum

The stone is green with the exception of the upper and the left-half sections which are brownish in colour. Openwork, relief, and incision techniques have been employed in depicting a scene of the Eight Immortals crossing the ocean. A mountain appears in the front. To its side is a tall pine tree carved in high relief, with branches spreading towards mountaintops to the left and right. In the rough water below, the Eight Immortals each carry their individual treasure while making their way across the ocean riding lucky animals, or clouds.



39

八仙慶壽鏡

明

銅 直徑47.5厘米

山西省博物館藏

圓形，半球形鈕。淺浮雕人物圖，計有壽星、八仙、仙鶴、八寶等。有銘“富貴雙全”，寬弧緣。

Mirror with the Eight Immortals

Ming dynasty

Bronze

Diameter 47.5 cm

Collection of the Shanxi Provincial Museum

Round with a half-sphere knob. Decorations appear in low relief and include the God of Longevity, the Eight Immortals, heavenly cranes, the Eight Emblems of Good Augury and a four-character inscription which reads “In possession of both wealth and nobleness”. Along the rim is a broad indented band.



40

八仙慶壽插屏

清

石 高 30.5 厘米 寬 37 厘米

山西省博物館藏

雙面浮雕，一面為八仙慶壽圖，另一面為仙鶴吉祥圖。

Screen with the Eight Immortals

Qing dynasty

Stone

H. 30.5 cm; W. 37 cm

Collection of the Shanxi Provincial Museum

Stone screen carved in relief on both sides. The Eight Immortals appear on one side and auspicious decorations and heavenly cranes appear on the other.





青花八仙人物膽瓶（對）

清

瓷器 高 63 厘米 口徑 19.2 厘米

山西省博物館藏

盤口，長頸，雙夔龍耳，溜肩，圈足。通體施白釉，上繪六層青花紋飾，口沿飾回紋，頸部飾蕉葉紋，肩部飾雲蝠紋，腹部飾八仙人物圖。

Pair of Vases with the Eight Immortals in Underglaze-blue

Qing dynasty

Ceramic ware

H. 63 cm; diameter of mouth 19.2 cm

Collection of the Shanxi Provincial Museum

These two vases feature dish-shaped mouths, long necks, *kui* dragon handles, sloping shoulders and foot-rings. The vases are covered in white glaze with underglaze-blue decorations arranged in registers: meandering geometrical patterns along the mouths, banana leaves on the necks, bats in clouds on the shoulders and the Eight Immortals on the bellies.







紅漆雕八仙慶壽圓盒

清

漆器 高 22 厘米 口徑 27.2 厘米
山西省博物館藏

整體呈球形，小平頂蓋，子母口，圓腹，圈足。器裡髹黑漆，描金折枝花草，蓋面凸雕八仙慶壽圖案，凹雕水紋和雲紋襯地。邊剔回紋和蓮瓣紋各一周。蓋面、腹面和外底各飾凸雕開光圖案四組，每組圖案由五蝠捧壽和雲蝠含萬紋組成，開光圖案四周遍飾蝠壽紋，蓋沿和底沿各飾回紋一周。雕刻精細，紋飾繁縟。

Round Box Carved with the Eight Immortals

Qing dynasty

Lacquer

H. 22 cm; diameter of mouth 27.2 cm

Collection of the Shanxi Provincial Museum

This box is round in shape with a cover that is flattened on the top and has a foot-ring. The interior is painted in black and decorated with floral sprigs carefully delineated in gold. Images of the Eight Immortals appear in relief on the cover, against a background of carved waves and

clouds, encircled by bands separately of thunder patterns and lotus petals. The bulging walls of both the box and lid are decorated with four windows each containing either the “five bats bringing longevity” or “bats in clouds with swastika”. Filling the spaces between the windows are bats and the character *shou* (longevity). A band of thunder patterns decorates the rim of the box, its cover and foot-ring.

42





43

道教造立像（四尊）

明

木 高 22 - 24 厘米

山西省博物館藏

束髮戴冠，圓鼓臉，高鼻長耳，有鬚鬚，身穿交領長衣，外罩寬袖道袍，雙手合報，雙腳微露，站立於一長方形座上。全身除髮及鬚鬚髭黑彩外，通體髭金彩。

Set of Four Taoist Figures

Ming dynasty

Wood

H. 22 - 24 cm

Collection of the Shanxi Provincial Museum

The figures have their hair tied up and wear Taoist caps. They have a full and round face, high nose and long ears, and they all wear a beard. Their apparel consists of a garment with overlapping lapels under loose Taoist robes with wide sleeves. Each stands on a rectangular stand with their hands clasped and feet half-exposed. The figures have been painted in gold, with the exception of their hair and beard which have been painted black.





道教造坐像

明

木 高 17.3 厘米

山西省博物館藏

束髮戴冠，圓鼓臉，高鼻長耳，有長鬚，身穿交領衣，外罩寬袖道袍，腰束寬帶下垂，左手持鉢，右手作法，雙腿盤坐。全身除髮及鬚髯髭黑彩外，通體髹金彩。

Taoist Figure

Ming dynasty

Wood

H. 17.3 cm

Collection of the Shanxi Provincial Museum

The figure has his hair tied up and wears a Taoist cap. He has a full, rounded face, high nose, long ears and a long beard. Over his undergarment with overlapping lapels is a Taoist robe with wide sleeves, tightened at the waist with straps naturally flowing down. He sits with legs crossed, a *bo* (rice-bowl of a Buddhist priest) in his left hand, while with his right he performs a ritualized gesture. The figure is painted gold with the exception of his hair which is painted black.





道士仙鶴酒注

明

銅 高 35.5 厘米

山西省博物館藏

道士面型方圓，有長鬚，身著道袍，右手持如意，左手持畫軸。腿前有一仙鶴，腦後部有一注灑孔。手擊圓盤，酒從仙鶴嘴流出。

Wine-Server in the Form of a Taoist Priest and Crane

Ming dynasty

Bronze

H. 35.5 cm

Collection of the Shanxi Provincial Museum

The figure has a square face and long beard. He wears a Taoist robe, holds a *ruyi* sceptre in his right hand and a scroll in his left. In front of his legs is a crane. Wine is poured into the server through an opening at the back of the crane's head. It runs out through its mouth, which is also the spout of the server, when pressure is applied to the round dish in front.



五老觀太極圖筆筒

明

竹 高 14.5 厘米 口徑 10.5 厘米

山西省博物館藏

圓柱筒狀，底邊有竹節痕，外壁雕刻杜祁公、王渙、畢世長、朱貫、馮平等五位老人在松樹下觀看太極圖軸畫，旁邊小鹿悠閒自在，書童在樹旁煮茶。此筆筒佈局合理，刻工嫺熟。

Brushholder Carved with the Five Old Men (*Wulao*) Looking at a Diagram of the Supreme Ultimate (*Taiji Tu*)

Ming dynasty

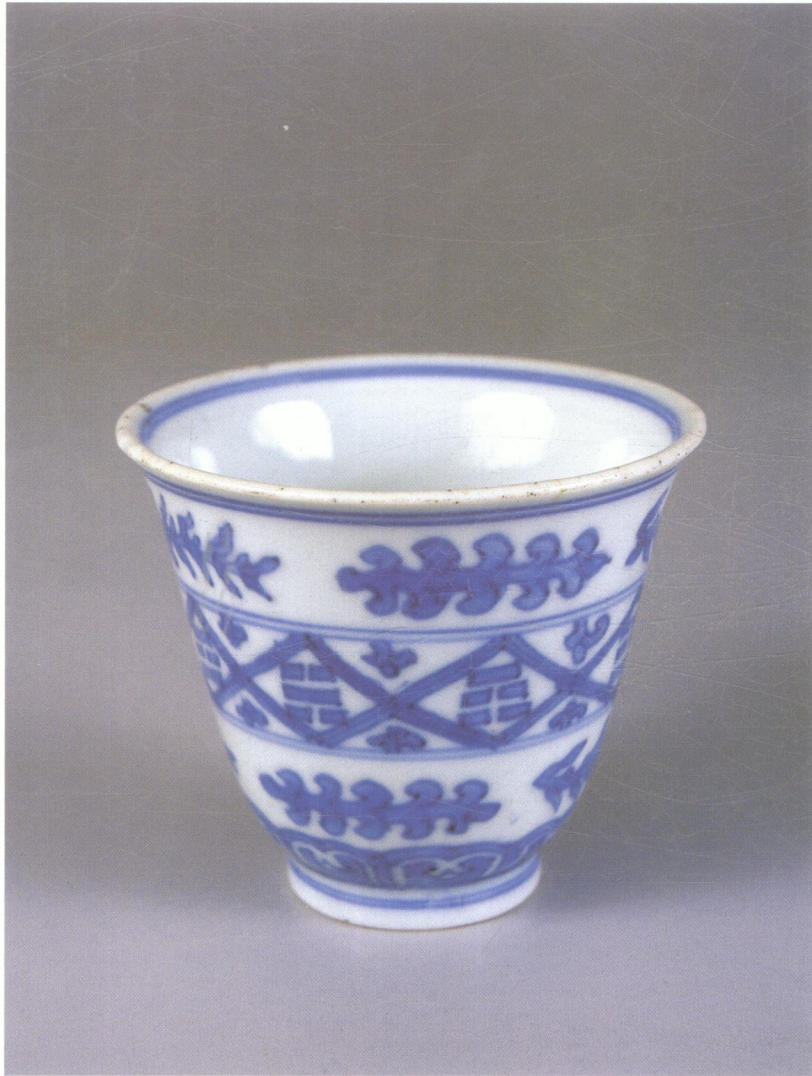
Bamboo

H. 14.5 cm; diameter of mouth 10.5 cm

Collection of the Shanxi Provincial Museum

Cylindrical in shape, this brushholder has bamboo nodes that are still discernible at the rim of its base. Figures of *wulao*, namely Du Qigong, Wang Huan, Bi Shichang, Zhu Guan and Feng Ping, appear on the external wall. They have gathered underneath a pine tree to look at a scroll with a diagram of the Supreme Ultimate. Close by, a small deer roams leisurely while an attendant prepares tea.





明青花八卦紋杯

明

瓷器 高 6.3 厘米 口徑 7.2 厘米

山西省博物館藏

敞口，深腹，圈足。通體施白釉，釉色泛青，碗外壁飾雙勾青花紋飾，口沿飾折枝花草紋，中部菱形方格紋中飾八卦紋，近足部飾蓮瓣紋，底書有“大明成化年製”三行六字青花楷書仿款。

Cup with the Eight Trigrams in Underglaze-blue

Ming dynasty

Ceramic ware

H. 6.3 cm; diameter of mouth 7.2 cm

Collection of the Shanxi Provincial Museum

With a flaring mouth, deep belly and foot-ring, the cup is covered in a white glaze that reveals a pale blue hue. Decorations on the external wall have been rendered in the “double-outline” method: floral sprigs along the mouth rim, the Eight Trigrams each enclosed in a rhombus on the belly, and lotus patterns near the foot-ring. A Chenghua mark appears on the underside in underglaze-blue. The characters, in regular script, have been arranged into three rows of two characters each.



青花八卦雲鶴碗（對）

清道光

瓷器 高7厘米 口徑13.7厘米

山西省博物館藏

敞口，弧腹，圈足。碗內外均飾青花紋飾，碗外壁飾蘆芽海水托雲鶴八卦紋，碗內邊沿飾菱形方格錦紋，碗心飾蘆芽海水紋，底書“大清道光年製”三行六字青花篆書款。

Pair of Bowls with the Eight Trigrams, Cranes and Clouds in Underglaze-blue

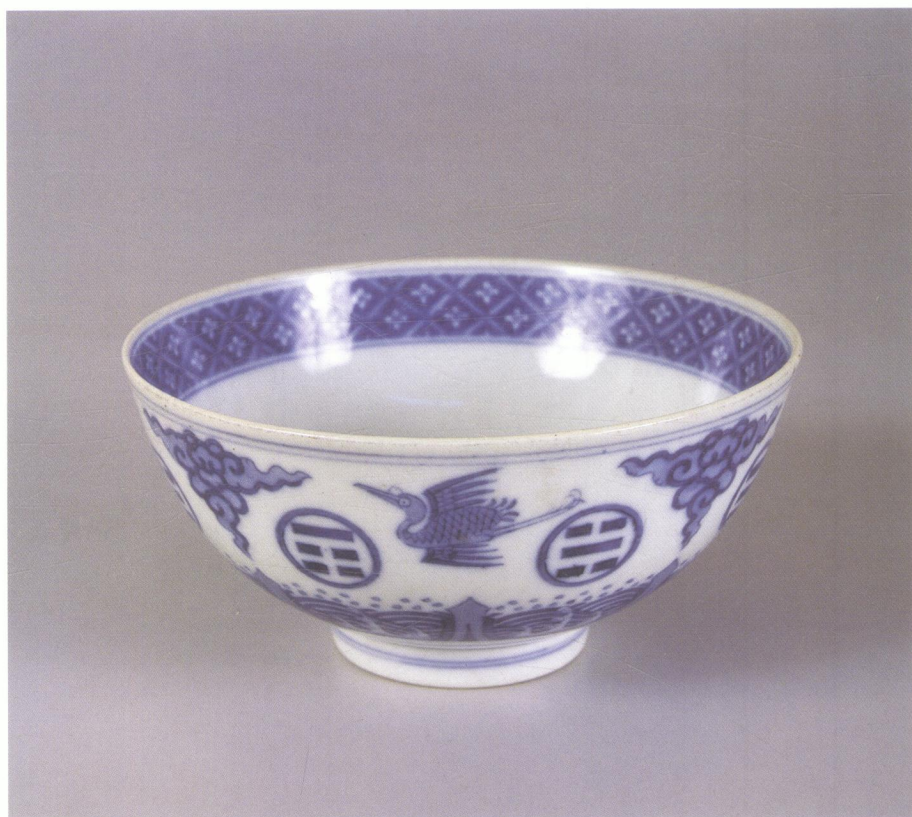
Daoguang reign, Qing dynasty

Ceramic ware

H. 7 cm; diameter of mouth 13.7 cm

Collection of the Shanxi Provincial Museum

A pair of bowls with flaring mouth, rounded body and foot-ring. Decorations in underglaze-blue can be found on both the outside and inside of the bowls: waves, cranes, clouds and the Eight Trigrams on the exterior, rhombuses along the mouth rim and waves in the centre on the interior. On the underside of each bowl is a Daoguang mark in underglaze-blue. The characters, in seal script, have been arranged into three rows of two characters each.





49

粉青瓷八卦琮（對）

清光緒

瓷器 高 27.5 厘米 口徑 8.5 厘米

山西省博物館藏

圓口，圈足，瓶身正方，模印八卦紋樣，滿施粉青釉，底書有“大清光緒年製”三行六字青花篆書款。

**Pair of *Zhong*-shaped Vase in Pale Bluish-green Glaze**

Guangxu reign, Qing dynasty

Ceramic ware

H. 27.5 cm; diameter of mouth 8.5 cm

Collection of the Shanxi Provincial Museum

With a round mouth and foot-ring, the cuboid body is decorated with the Eight Trigrams. The entire vase is covered in a pale bluish-green glaze. A Guangxu mark appears on the underside in underglaze-blue. The characters, in seal-script, have been arranged into two rows of three characters each.



青花花鳥葫蘆瓶

明

瓷器 高43厘米 口徑6.5厘米

山西省博物館藏

器呈葫蘆形，磨口，胎體厚重，通體施白釉，上繪四組青花紋飾，上下葫蘆分別繪花鳥紋，中部繪開光折枝花果紋。

Double-gourd Vase with Flowers and Birds in Underglaze-blue

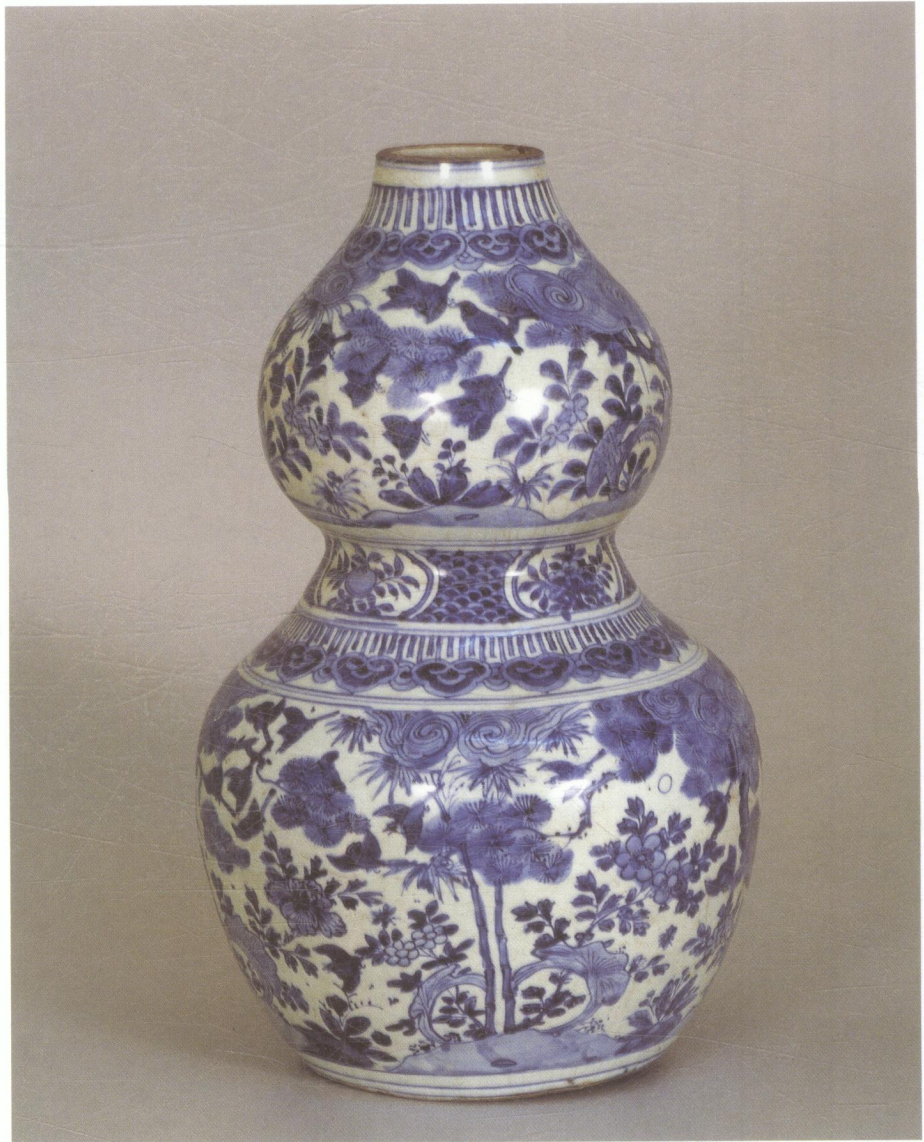
Ming dynasty

Ceramic ware

H. 43 cm; diameter of mouth 6.5 cm

Collection of the Shanxi Provincial Museum

The thick-body vase has a raw mouth. The body is covered in a white glaze with decorations in underglaze-blue arranged in registers: flowers and birds on each gourd and sprigs of flowers and fruits in windows in between.





犀牛望月鏡

清

鐵梨木 高198厘米

永樂宮文管所藏

犀牛望月鏡是喬家當年的珍品之一。距今二百多年，它是由東南亞進口的鐵梨木精雕而成，它造型獨特，樣式美觀，象徵著福地的底座上橫臥的犀牛回頭仰望背上99朵祥雲深處的明月。這裡的明月就是毛光水銀玻璃鏡；犀牛諧音“喜牛”，有大吉大利、喜從天降之意，故為喬家大院吉祥物品。

Screen with Rhinoceros Looking at the Moon

Qing dynasty

Tieli Wood

H. 198 cm

Collection of the Institute for the Management of Cultural Relics, Yongle Gong

Once in the collection of the famous Qiao family of Shanxi province, this exquisitely designed piece was carved over 200 years ago from *tieli* wood imported from Southeast Asia. The base represents blessed land. A rhinoceros idly lies and turns its head backward to glance at the moon in the midst of swirling clouds. The moon is a glass mirror. Rhinoceros, or *xiniu* in Chinese, has the same pronunciation as “happy cow” and, therefore, is regarded as a sign of good luck, signaling a downpour of blessings from heaven. For this reason, this piece was an auspicious item in the Qiao family collection.



52

羅盤

清

銅 直徑 62 厘米

山西省博物館藏

圓形，中間固定一指標，用於指定方位。

Chinese Compass

Qing dynasty

Bronze

Diameter 62 cm

Collection of the Shanxi Provincial Museum

This compass is round in shape and features a pointer set to a pre-designated direction.



53

道藏板

明

木 高 25 厘米 寬 71.5 厘米

山西省博物館藏

長方形，黑色，共分三部分，左邊三尊天坐像，右邊道藏牌，中間為審案聲場景。背面有三行共三十尊蓮花座背光。

Daozang Printing Block

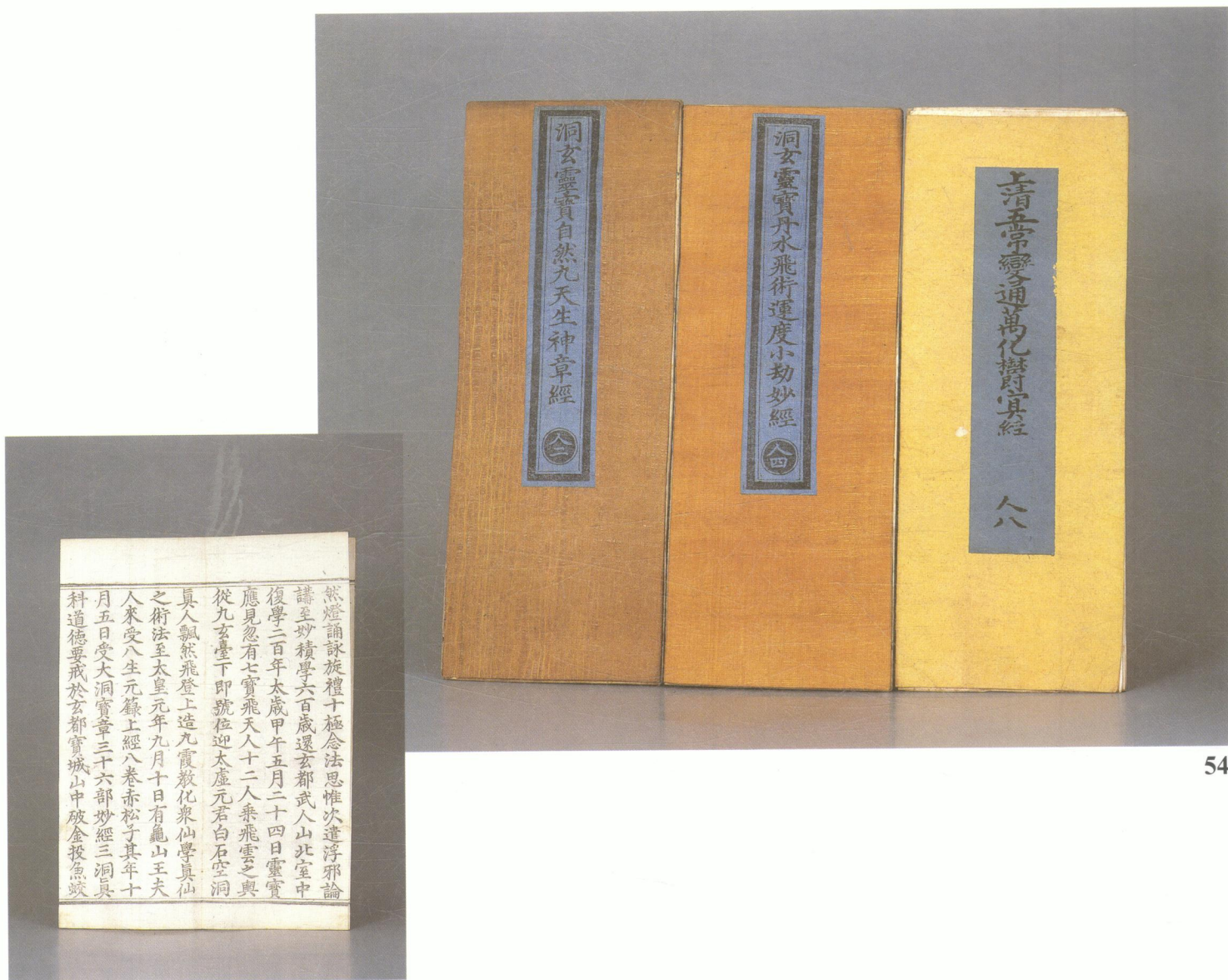
Ming dynasty

Wood

H. 25 cm; W. 71.5 cm

Collection of the Shanxi Provincial Museum

The black rectangular block has a tripartite composition. The Three Celestial Worthies are shown seated on the left while captions, appearing on a stele, are positioned on the right. At the centre is a judgement scene. Thirty lotus seats with mandorlas have been carved on the underside in three rows.



54

道教經書洞玄本文 (14 冊)

明

白麻經紙 頁高 34 厘米 寬 13 厘米
山西省博物館藏

經折本，字刻楷書，每冊都有題名，“真君妙經”，“世界造化經”，“自然妙經”，“無量壽經”，“觀妙經”，“童子經”等。每冊 12 開，每開 10 行，每行 17 字。第一冊首頁至第 4 開《眾神天尊圖》一側是“禦製”記“天地定位，陰陽協和，星辰順度，日月昭明……正統十年十二月十一日”。第十四冊末版有“禦製”記“大明萬曆戊戌年七月吉日奉旨印選施行”，一側刻印有一天神像。

Taoist Canon, fourteen volumes

Ming dynasty

Woodblock printed book, ink on paper

H. 34 cm; W. 13 cm (each page)

Collection of the Shanxi Provincial Museum

These books come in a folded format with characters in regular script. Each volume bears a title such as *Zhenjun Miaojing*, *Shijie Zaohua Jing*, *Ziran Miaojing*, *Wuliangshou Jing*, *Guanmiao Jing*, *Tongzi Jing*, etc. There are twelve double-pages to each volume, with ten seventeen-character lines on each double-page. The sides of the first few pages of the first volume

bear an “imperial-made” mark and a date of the eleventh day of the twelfth month, the tenth year of Zhengtong (1445). The last page of the fourteenth volume bears an “imperial-made” mark and an inscription “printed on an auspicious day, under imperial decree, the seventh day of the year *wuxu*, Wanli reign (1598)”; to the side is an image of a heavenly divinity (*tianshen*).



呂洞賓修命百字碑（拓片）

元

紙本 高 102 厘米 寬 38.5 厘米
永樂宮文管所藏

養氣忘言守， 降心為不為；
動靜知宗祖， 無事更尋誰；
真常須應物， 應物要不迷；
不迷性自住， 性住氣自回；
氣回丹自結， 壺中配坎離；
陰陽生返覆， 普化一聲雷；
白雲朝頂上， 甘露灑須彌；
自飲長生酒， 逍遙誰得知；
坐聽無弦曲， 明通造化機；
都來二十句， 端得上天梯。

Rubbing of the Hundred-character Stele on Lü Dongbin's Advice on Ways to Preserve One's Life

Yuan dynasty

Paper

H. 102 cm; W. 38.5 cm

Collection of the Institute for the Management
of Cultural Relics, Yongle Gong





呂洞賓修性百字碑（拓片）

元

紙本 高 102 厘米 寬 38.5 厘米
永樂宮文管所藏

本性好清靜，	保養心猿定；
酒又何曾飲，	色欲已罷盡；
財又我不貪，	氣又我不競；
見者如不見，	聽者如不聽；
莫論他人非，	只尋自己病；
官中不系名，	私下憑信行；
不在人叢中，	免卻心頭悶；
和光且同塵，	但把俗情混；
因甚不爭名，	曾共高人論。

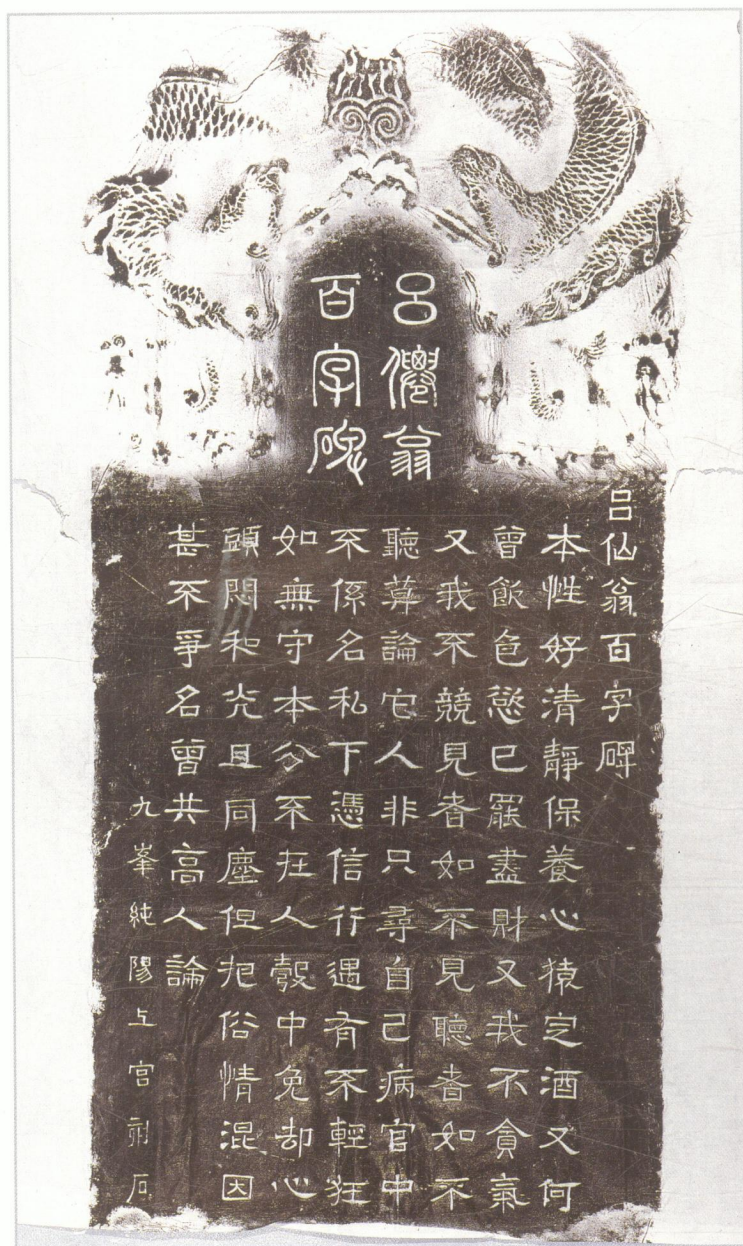
Rubbing of the Hundred-character Stele on Lü Dongbin's Advice on Ways to Cultivate One's Nature

Yuan dynasty

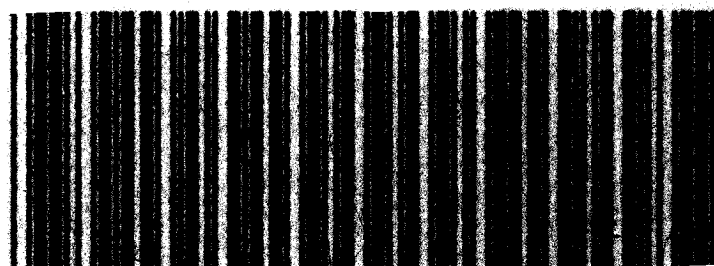
Paper

H. 102 cm; W. 38.5 cm

Collection of the Institute for the Management of Cultural Relics, Yongle Gong



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